

MC 12-54
M. WM. J. HEDGES
N. C-HOOD 603
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

magazine radio and tv advertisers use

SPONSOR

27 1954

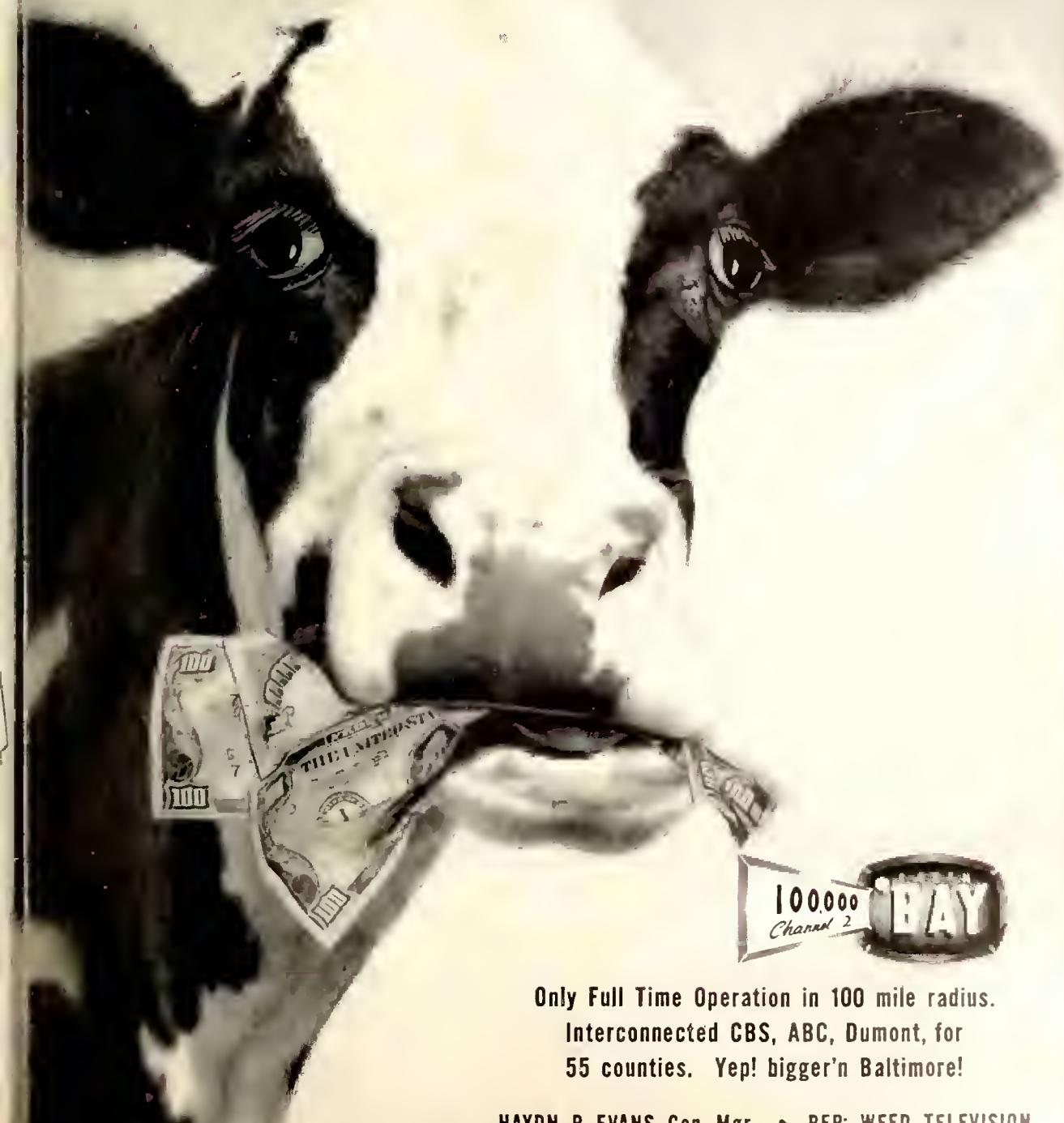
20 SEPTEMBER 1954

50¢ per copy • \$8 per year

ILLIE VISION

*D
the Cream Gal*

*M
in the Land of Milk and Honey!*



Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

IS RADIO COPY BRUSHED OFF?

page 31

Saran Wrap spends
\$2 million on tv, has
meteoric sales rise

page 34

Behind scenes at
Marshall Robertson;
Bozell & Jacobs

page 37

Quality Radio Group;
what it offers radio
advertisers

page 40

Phillips Petroleum
finds spot tv film
gets results

page 42

Tv Dictionary/Handbook
for Sponsors: Part 1

page 44

NEGRO AD.
SECTION

start page

Radio's rarin' in Baltimore — and the big bargain is still **W-I-T-H**



143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

More than 143,000 radio sets have been added in the Baltimore area. Now— more than ever you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson —at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore

W-I-T-H



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & COMPANY



Paradox in radio copy Intensive SPONSOR study among major agencies discloses radio commercials are getting second-thought attention. Admen who say privately this is so add, paradoxically, that radio copy has not suffered. Reasoning is that writing for tv has sharpened veteran radio copy-writers. But it's problem, many agency executives felt, to maintain level of radio performance for future as many writers come into business who've never written for radio. For review of problem with suggestions from admen on how to control writers interested only in tv, see article page 31.

-SR-

Perils of tv packaging Perils of independent tv packager are illustrated by Rockhill Productions' experience with planned Claudette Colbert show. Packager put \$80,000 into production and sales effort for pilot of Colbert-starring situation comedy, went for months without sale. Few days after option on star lapsed, Rockhill sold show to Midwestern sponsor. Price was \$37,500 weekly and client wanted to sign for firm 2 years. But by this point star turned down deal which would have netted her \$10,000 weekly or million dollars in 2 years.

-SR-

Rep buys radio to sell radio For probably first time a rep is using radio to sell admen on buying his stations. Richard O'Connell is buying 2 announcements weekly 9-28 September on WPAT, Paterson, to reach timebuyers and account men. One-minute e.t.'s were cut by Lindsay MacHarrie, who used to be Y&R supervisor of daytime radio. They run Tuesdays and Thursdays at 10 p.m. to sell Sombrero Network, headquartered at KCOR, San Antonio, and Lobster Network in Maine. O'Connell reasons lot of agency people like to relax with music after hard day at office.

-SR-

Over 400 stations in Negro Radio Trend of major air advertisers to buy radio aimed at important specialized audience segments is emphasized by growth of radio slanted at Negroes, who represent 10% of U.S. population. SPONSOR survey shows over 400 stations (primarily independents, although many major network affiliates have joined in) are programming average of 28% of their schedules to Negroes. Dozens of major national advertisers place schedules directly, or through co-op channels, in Negro Radio today. Negro-slanted air shows are even available on network basis (via NNN). SPONSOR's fourth major study of Negro Radio begins p. 47.

-SR-

Negroes prefer specialty stations One of reasons for success of Negro Radio is fact that many Negro slanted stations are capturing major slice of Negro listening. Admen recently saw good example of this in New Orleans, where special Hooper study showed WBOK got 44.3% share of Negro audience from 7:00 a.m. to noon, Monday through Friday, and 19.0% share in noon-6:00 p.m. period. Hooper study covered period April through June 1954. Such facts are striking when you consider that in many Southern markets Negro community represents from 30 to 55% of total population of city.

REPORT TO SPONSORS for 20 September 1954

U.S. public poor at reading Potent argument for effectiveness of radio and tv as against printed media contained in 1 September "Grey Matter," Grey agency newsletter. Grey urges advertising industry get behind movement to "double the audience for printed advertising" by increasing public's ability to read. "The American people are extraordinarily poor readers—the art of reading is almost unknown to our masses," says Grey. Watch someone in radio-tv follow up with pitch based on poor ad readership vs. easier comprehension through talk and/or demonstration over air.

-SR-

Time buying and selling course Course in time buying and selling starts 26 October under auspices of Radio and Television Executives Society, New York. Course is probably first of its kind, could help train young buyers as well as orienting broadcast executives. Senior timebuyers have long complained of difficulties in suitable beginners. "They all want to become tv directors," is way one veteran described timebuyer job applicants. RTES course is open to members and non-members, will take place over lunch at Toot Shor's. Cost for lunch is \$3.50. Series includes 13 lectures.

-SR-

Camera for tv research? Radio-tv may be losing status as most-measured media. Alfred Politz has developed way of checking exposure to billboards using camera hidden behind poster. Will some radio-tv researcher counter with camera hidden in tv sets? It would be one way to get percent who view commercials.

-SR-

British admen studying U.S. tv British admen are coming to U.S. to study tv methods now that opening of commercial service is set for next summer start. Writing to SPONSOR for an assist in making U.S. tv rounds, president of London agency, Service Advertising, said: "...it's a new baby with us over here and naturally we are anxious to be right on the ball with it."

-SR-

All-media ARF study American Research Foundation is tackling tough job: "'design' for audience studies of major media on an integrated basis." Committee has been appointed under Lyndon O. Brown of Dancer-Fitzgerald-Sample to develop plan for audience study of magazines which will be integrated with plans for audience studies of other media. Basis purpose is to find sound basis of comparing all media.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Appalachian Apple Service, Martinsburg, W Va	Apples	Lewis, Edwin Ryan, Wash	14 major mkt	Tv: anncts; 16 Sept; 8 wks
V. La Rosa & Sons, Bklyn	Macaroni prods	Kiesewetter, Baker, Hagedorn & Smith, NY	9 tv mkt 20 radio mkt	Tv: 20-, 60-sec film anncts; 1/2 hr 1 wk film show (in 4 mkt) Radio: 20-, 60 sec anncts; 1 Oct; 26, 39 & 52 wks
General Electric, Schenectady	Radio & tv sets	Maxon, NY	156 mkt 350 stns	Radio: 60 sec anncts; 4 Oct; 6 wks
Sparton Television, Jackson, Mich	Radio & tv sets	David J. Manoney, NY	10 Midwest mkt	Radio: 60 sec anncts; 10 Oct; 10 wks
Procter & Gamble, Cincinnati, OH	Oxydol	D-F-S	50 mkt	Radio: anncts; 20 Sept; 39 wks
Underwood, NY	Leader Portable Typewriter	Brooke, Smith, French & Dorrance	32 mkt	Tv 20-, 60 sec anncts; 7 Sept; 3 wks

The Acme Story and WATV



The American Stores Company, one of the largest food chains in the nation, operate the Acme Super Markets—with 132 outlets in northern New Jersey and Staten Island.

FOUR YEARS AGO
Acme started on WATV
sponsoring "Junior Frolics", with "Uncle" Fred
Sayles—one half hour,
once a week.

TWELVE WEEKS AGO
Acme added the Look
Photoquiz, with Paul
Brenner—five quarter
hours per week.

This 150% increase in
time and 500% in-
crease in frequency, by
a sponsor in the highly
competitive food chain
field, indicates a satis-
fied WATV client.

Do YOU have a sales problem?

channel

13 wATV

covering metropolitan new york-new jersey

TELEVISION CENTER, NEWARK 1, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 9
20 September 1951

ARTICLES

Is radio copy today's agency stepchild?

Has tv's meteoric rise as champion of media billings and glamor affected the way top agencies handle radio copy? SPONSOR reports on a series of off-the-record talks with key agency executives on the quality of radio copy

31

The incredible tv success story of Saran Wrap

Network television programming helped industry giant Dow Chemical skyrocket sales of its first consumer product. It's spending \$2 million in tv

34

SPONSOR visits 5 U.S. agencies: II

In second of three articles SPONSOR goes behind-scenes at Marshall Robertson, Denver, and Bozell & Jacobs, Omaha. Based on 5,337-mile trip

37

Quality Radio Group: what it has to offer

Formation of Quality Radio Group has been called one of most significant recent radio developments. Here's what QRG offers radio advertisers

40

Why Phillips likes spot film

Phillips Petroleum, multi-million dollar corporation, is one of largest users of tv film in multiple markets. Spot pinpoints messages to key markets

42

Tv Dictionary Handbook for Spouses: IV

Are you seeing the whole tv picture? Reading SPONSOR's tv dictionary will provide broader outlook as well as knowledge of specific terminology

44

NEGRO RADIO SECTION

starts page 47

1. Negro Radio comes of age

"Blue-sky" selling of earliest days has vanished. Today Negro Radio has respect of its audience and the advertisers

48

2. Negro Radio: a step-by-step analysis

Number of Negro-appeal outlets has jumped 1,000% since 1949

50

3. Negro Radio Results

Higher-than-average spending by Negroes for quality products can be turned to advertiser's advantage through well-planned use of Negro Radio

52

4. NNN: Negro Radio's network

New National Negro Network built around transcribed show has 45 outlets

54

5. Tips on selling via Negro Radio

Approach should be simple, factual, built on logical "reason why"

56

6. Negro Radio's talent

Here's a portfolio for timebuyers of Negro Radio's top performers

137

7. Negro Radio listing

Details on number of hours programmed weekly by Negro stations

139

COMING

SPONSOR visits 5 U.S. agencies: III

Last of three-part series giving intimate look at five agencies describes operations, radio-tv setup at Gardner, St. Louis, and Campbell-Ewald, Detroit

4 Oct.

DEPARTMENTS

TIMEBUYERS AT WORK

AGENCY AD LIBS

49TH & MADISON

SPONSOR BACKSTAGE

NEW AND RENEW

MR. SPONSOR, Russell Klemm

NEW TV STATIONS

NEW TV FILM SHOWS

FILM NOTES

RADIO RESULTS

SPONSOR ASKS

AGENCY PROFILE, Arthur Bell

P. S.

ROUND-UP

TV COMPARAGRAPH

NEWSMAKERS

SPONSOR SPEAKS

Editor and President: Norman R. C

Secretary-Treasurer: Elaine Cope

Vice President-Genl. Manager: Be

Editorial Director: Miles David

Senior Editors: Charles Sinclair, A

Department Editor: Lila Lederman

Assistant Editors: Evelyn Konrad

Marks, Keith Trentow

Contributing Editors: Bob Foreman

Editorial Assistant: Carolyn Richr

Art Director: Donald H. Duffy

Photographer: Lester Cole

Vice Pres.-Advg. Director: Robe

Advertising Department: Edwin

(Western Manager), Homer Gr

west Manager), Arnold A pert M

ager), John A. Kovchok (Pro

ager), Kathleen Murphy, Stewart

Circulation Department: Eve

scription Manager), Emily Cu

Kahn, M'nerva Mitchell

Readers' Service: Augusta B. Sh

Bookkeeper: Eva M. Sanford

Published biweekly by SPONSOR PUBLIC

combined with TV Executive. Advertising Offices: 40 E. 49th St., 1190

New York 17, N. Y. Telephone: MUR

Chicago Office: 161 E. Grand Ave. Ph

7-9862 Dallas Office: 2706 Carlisle St.

Dolph 7281 Los Angeles Office: 607 E.

Phone: Hollywood 4-8089. Printing Of

Ave., Baltimore 11, Md. Subscriptions

\$8 a year. Canada and foreign \$10. Sub

Printed in U.S.A. Address all correspondence to

E. 49th St., New York 17, N. Y. MUR

Copyright 1951 SPONSOR PUBLIC

DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

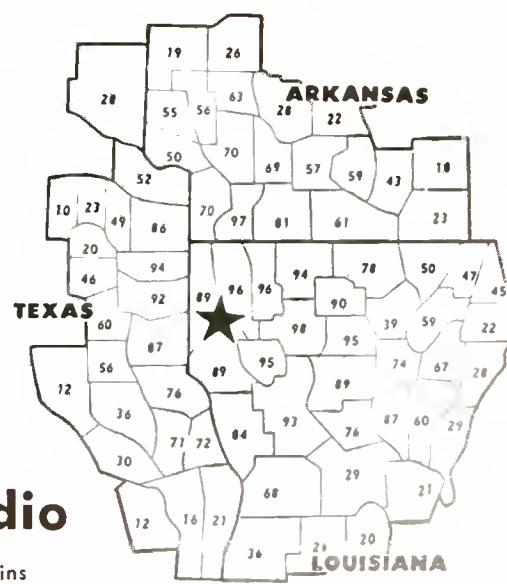
JAN.-FEB., 1954 — SHARE OF AUDIENCE

Hoopers show that despite competition from four other stations (and all three *other* networks), KWKH and CBS are the BIG Shreveport favorites. And of course Metropolitan Shreveport represents only a fraction of KWKH's total coverage!

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

S.A.M.S. credits KWKH with 22.3% more daytime homes than all other Shreveport stations, *combined!* Yet KWKH gives you 89.4% more *listeners-per-dollar* than the next-best Shreveport station!



K W K H

50,000 Watts • CBS Radio

A Shreveport Times Station

TEXAS

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

SHREVEPORT, LOUISIANA
ARKANSAS

Only **4**
STATIONS

are powerful
enough and
popular enough to
register audiences
in radio survey
ratings of both
Los Angeles
and San Diego

**Of these top
four, KBIG is**

- the only
independent
- the least
expensive
- the lowest cost
per thousand
families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers
at work



Barbara Bergh, C. J. LaRoche, New York, says radio-tv reps could cut a timebuyer's work in half by standardizing their availability lists, confirmations of orders and schedule changes. "We have to spend too much time figuring out how the different forms are set up," says she. "It would help the reps too if they could devise a system whereby the mimeographed availability list they get from the stations could be the one that we see. Essentially, they'd just need to have rates and ratings inked in, and if they were standardized, they'd do the job for us."



Si Lewis, Products Services, New York, found that saturation spot radio produced speedy results for Strauss Stores. "Just last spring," he told SPONSOR, "Strauss had some 8,000 tires sitting in his warehouse. We put on a four-week radio campaign, with 200 or more announcements a week. Before the campaign was over, Strauss had to reorder tires. An automotive accessories retail chain, Strauss started using radio this year. The firm has already had a 900% increase in bicycle sales, 500% increase in seat cover sales over 1953. 1954 budget is 80% radio."



Frances John, Bryan Houston, New York, came into buying radio and tv after years purchasing space. "The print experience has helped me a lot," she told SPONSOR. "Print experience can help any timebuyer. I feel that knowing all media gives the buyer more scope in evaluating any one medium. At this agency, we're all-media buyers and must have both print and air experience to make our media recommendations. If you know the effectiveness of competing media, you can evaluate your own medium better."



Robert A. Burke, Cunningham & Walsh, New York, suggests that more stations start including announcement packages on their rate cards. "Advertisers' budgets could be elasticized," says he, "if they could take advantage of the large discounts that are available by using 'packages'." If these discounts were made known to the agency early enough, he adds, more announcement campaigns could be included in the original media recommendations. "All four parties would benefit: advertiser; agency that places the business; and the rep and stations."



It won't help you...if it's not available

When you're shopping the Los Angeles and San Francisco radio markets, be sure you buy availabilities that aren't picked over remnants on the bargain rack.

Choose where the stock is best...on KHJ and KFRC where consistently good programs and spots ARE available...to fit *your* requirements. Remember, high *specific* ratings can't sell for you if you can't buy them...high *average* ratings mean nothing if the spot you buy rates low.

On the Don Lee stations, low, low daytime rates apply to nighttime, too, delivering the serious, responsive, high-spending Los Angeles and San Francisco markets at a cost-per-thousand that you'll recognize as a real bargain.

Want more details? Ask your Don Lee or H-R Representative what's current and choice...he's got 'em!



Represented Nationally by **H-R REPRESENTATIVES, INC.**



YOUR
ATTENTION
to
Wenatchee
WASHINGTON
"The Apple Capital of the World"
KPQ's N.C.S. AREA
GIVES YOU

1 Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.

2 Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.

3 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington. ABC-NBC

KPQ
5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON

Reg. Rep.-MOORE & LUND, Seattle, Wash.
Nat'l. Rep.-FORJOE & COMPANY, Inc.

AGENCY AD LIBS



by Bob Foreman

In a medium where innovation is familiar and novelty has become commonplace, this fall season should prove the most interesting by far of all the tv falls we've experienced to date. We are faced with several diverting and diametrically opposed philosophies. In addition to warring philosophies, we have color to watch, for color will get its first real chance as an advertising tool and its biggest opportunity to date to create set demand. Add to all this the impressively improved quality of tv product now available to broadcasters and their audiences on local as well as network level and the premise set forth in the opening sentence seems (to me anyway) valid indeed.

In the years previous as we ushered in each new season, other things concerned us—such as rapidly rising costs or the dilemma of film vs. live or the effect of reruns on a time slot. I don't mean to imply that we have attained definite conclusions on all of the queries raised previously, but we at least have acquired the ability to shrug them off. This year, however, is bearing an entirely new crop of quandaries. In fact, the *entire* structure of programing may be at stake.

We will witness the outcome of the so-called "extravaganza" vs. the more typical weekly program with its familiar faces and situations and single sponsor (or cosponsors). Not only will the program structure of the medium be vitally affected by the outcome of this battle (which is essentially a CBS vs. NBC joust) but the relation of advertisers and advertising to the tv broadcasting business also hangs somewhat in the balance. If the extravaganza out-extravaganzas itself—in other words, if each succeeding opus takes the bloom off the next and the unexpected becomes expected and then unwanted, as might well occur, the high cost of these works plus their lack-to-the-advertiser of continuity, of frequency and identity or integration will have a distinct bearing on the industry's pattern the following year. Also, if this does happen, CBS, by adhering more rigidly to the half-hour weekly format, singly sponsored or cosponsored, will become the norm if not the king-pin in 1956.

On the other hand, if Pat Weaver has created the pattern that sticks, it is obvious that more of same will be in order—not only on NBC but at the three other networks, too. In fact, the others are already leaning in that direction without top-

(Please turn to page 74)

RIGHT THIS WAY
FOR THE HOTTEST
THINGS ON REELS!



CESAR ROMERO

DELIVERS THE
AUDIENCE . . .
ALSO YOUR
COMMERCIALS!



PASSPORT TO DANGER

This show combines a big box-office star and a sure-fire subject: intrigue and espionage in cities all over the world. As a globe-trotting diplomatic courier, Cesar Romero gets in and out of trouble like you and I get in and out of the bathtub. The films are the work of Hal Roach, Jr., and what's more, they're brand-new . . . never before shown in any market. Romero is available to add excitement to your commercials. Want more facts? Call:

In **NEW YORK**: Don L. Kearney, 7 West 66th St., SUSquehanna 7-5000
In **CHICAGO**: John Burns, 20 North Wacker Dr., ANDover 3-0800
In **HOLLYWOOD**: Bill Clark, 1539 North Vine St., HOLlywood 2-3141

ANOTHER HIT FROM ABC FILM SYNDICATION, INC.



THE WORLD'S
MOST FAMOUS
MAGICIAN
WILL DO

WONDERS

FOR YOUR
SALES!



MANDRAKE THE MAGICIAN

A brand-new series with—PRESTO!—a ready-made audience of 50 million fans, most of them adults, who follow the famous magician in comic strips. Here's adventure, mystery . . . plus all the surprise and excitement of legerdemain at its best. Coe Norton, a top TV actor *and* skilled magician, plays "Mandrake." How can you go wrong with a selling force like this?

In **NEW YORK**: Don L. Kearney, 7 West 66th St., SUquehanna 7-5000
In **CHICAGO**: John Burns, 20 North Wacker Dr., ANDover 3-0800
In **HOLLYWOOD**: Bill Clark, 1539 North Vine St., HOLlywood 2-3141



ANOTHER HIT FROM ABC FILM SYNDICATION, INC.

WANT MORE REEL HOT SHOWS?



RACKET SQUAD

Renewals total 85.7% since the series became available for syndication last fall!

KIERAN'S KALEIDOSCOPE

Voted the best syndicated miscellaneous series in BILLBOARD'S second annual TV film awards!

THE PLAYHOUSE

Multi-market contracts with leading national advertisers account for 80.8% of total sales.

RACKET SQUAD: Geared to sell to a ready and waiting audience . . . combining fast-paced entertainment with public-service appeal . . . at just a fraction of its original cost! 98 half hours available. **KIERAN'S KALEIDOSCOPE:** Witty John Kieran, writer, sports authority, naturalist, and colossus of knowledge, holds a mirror up to nature to provide unduplicated entertainment for the entire family. 104 quarter hours available in 26, 52 or 104 segments or in our unique library plan. **THE PLAYHOUSE:** This dramatic series, sparkling with big box-office names, has a big-time, network quality that you couldn't duplicate for many times its cost to you! 52 half hours. Get full details . . . call!

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUquehanna 7-5000

In **CHICAGO:** John Burns, 20 North Wacker Dr., ANDover 3-0800

In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOLlywood 2-3141

ABC Film
Syndication Inc.

3 MORE HITS FROM ABC FILM SYNDICATION, INC.

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

DANNON YOGURT

I want to express my sincere admiration for the really professional job you did on Dannon Yogurt ["Radio-TV's mission: to make yogurt as American as hot dog," 23 August 1954, page 40]. As I was rereading it last night, it struck me that you welded the whole assortment of relatively uninspiring facts into a fast reading, remarkably interesting piece.

Thanks from the Dannon people and from all of us here at the Zlowe Co.

MILTON SUTTON
Copy Chief
The Zlowe Co.
New York

FALL FACTS

Like many other people, I am all too remiss when it comes to handing out bouquets, but I don't want to fail to compliment you on your recent 8th Annual Fall Facts issue. It is the finest of many fine jobs done by SPONSOR.

JERRY N. JORDAN
N. W. Ayer & Son
Philadelphia

ALL-MEDIA BOOK

We are getting plenty of promotion about your "All Media Evaluation Study Book."

We ordered this the first time you mentioned its proposal of publication, but as yet have had nothing but more promotion.

How about delivering the orders already placed? Maybe we'll want more, but let's see it first.

The series and your magazine have done a swell job. We like your publication and have to order more subscriptions as the "pass along" copies get stalled, as being too interesting to scan.

Thanks for your good urgent work in this pressurized industry.

C. REID WEBBER
Webber Advertising Agency
Grand Rapids

SPONSOR's All-Media Study (168 pages) will be in the mails in late September. Copies \$1 each, with discounts for quantities.

I should like to place an order for two copies of your soon-to-be-published All-Media Evaluation Study book as soon as it is released to the public.
WESLEY H. WALLACE
Dept. Radio, TV and Motion Pictures
University of North Carolina
Chapel Hill, N. C.

Please consider this letter our order for two copies of SPONSOR's All-Media Evaluation Study.

Many thanks.

ROGER C. BUMSTEAD
Media Director
David J. Mahoney
New York

Copies of SPONSOR's All-Media Evaluation Study book containing the 26 articles in its all-media series are now available. Price is \$4 a copy. You may order by writing to 40 E. 49 St., New York 17.

STORE TESTS RADIO

Would appreciate receiving 24 reprints of the article starting on page 44, entitled "A department store tests radio." August 9 issue. It's just plain excellent.

FRED L. BERNSTEIN
General Manager
WTM, Trenton

Reprints of "A department store tests radio" cost 10c each. Quantity prices on request.

SPECIAL PUBLICATIONS

As a subscriber to your very valuable publication, I should like to take advantage of your free offers and request the following:

(1) SPONSOR's 1954 Radio/Tv Directory.

(2) 1954 Program Guide.
(3) 1954 Tv Dictionary/Handbook (to be reserved pending publication in book form).

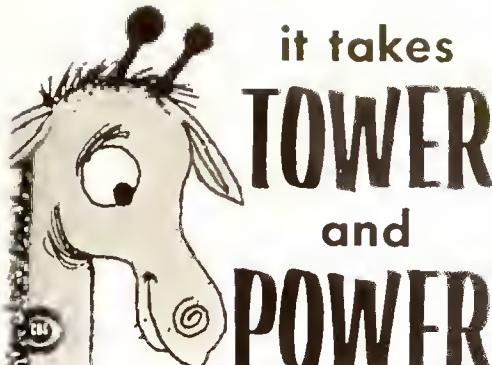
Again, many thanks for the useful information we obtain from your publication.

A. K. DIXON
Chief, Research & Reports
National Film Board
Ottawa

SPONSOR's 1954 Radio/Tv Directory and Program Guide are available free to subscribers. Extra copies of the Program Guide cost \$2 each. The Tv Dictionary/Handbook is now being run in installments and will be free to subscribers in book form. Extra copies, \$2 each.

TV DICTIONARY/HANDBOOK

As a subscriber, I'd like to reserve a copy of the new Tv Dictionary/Handbook for Sponsors to be sent to my home. Also, how much will extra copies cost? I would probably need



to cover the Dakota area

KXJB-TV
gives you more of both

N. DAK. { MINN.

Grafton

Thief River Falls

Grand Forks

Crookston

Devils Lake

Jamestown

Valley City

FARGO

Moorhead

Watertown

Breckenridge

Grade B

100 MV/M

50 MV/M

S. DAK.

COMPARE KXJB-TV Station B

Tower 1085 ft. 433 ft.

Power 100 KW 65 KW

Above sea 2495 ft. 1383 ft.

In 100 MV/M Area

Pop. 327,500 256,900

Families 86,300 69,700

Retail \$397 mi. \$292 mi.

Sales

In the 100 MV/M area KXJB-TV will give you 27% more people, 23% more families; 36% more retail sales.

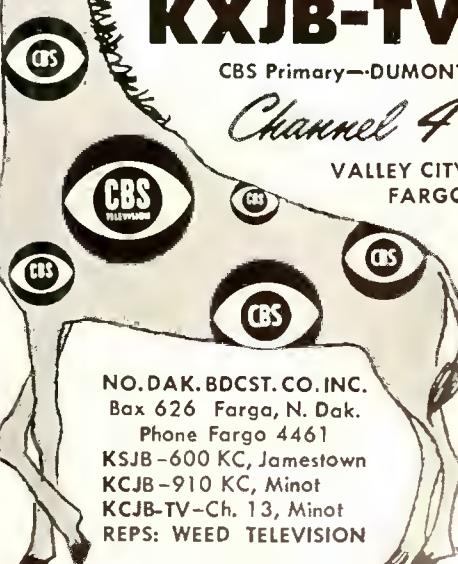
Live interconnected Sept. 26th.

KXJB-TV

CBS Primary—DUMONT

Channel 4

VALLEY CITY
FARGO



NO. DAK. BDCST. CO. INC.

Bax 626 Fargo, N. Dak.

Phone Fargo 4461

KSJB—600 KC, Jamestown

KCJB—910 KC, Minot

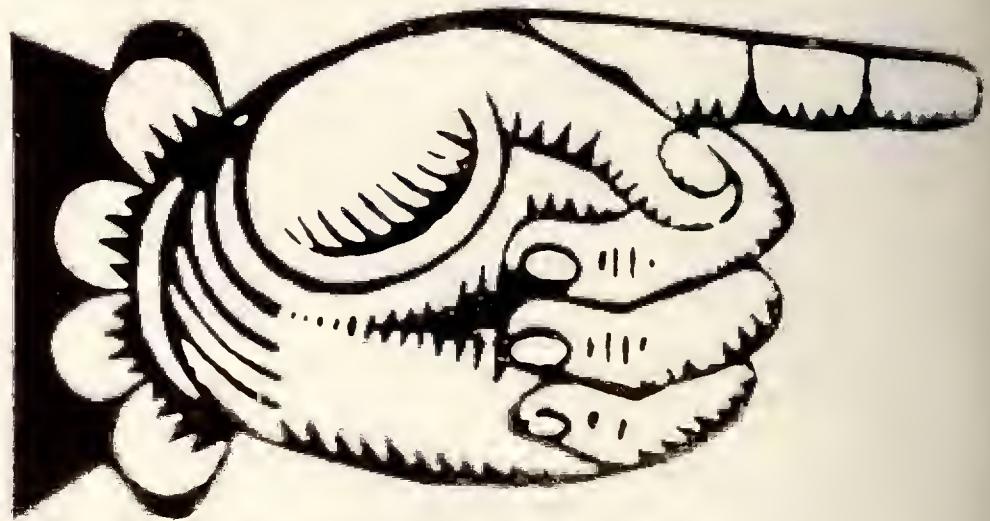
KCJB-TV—Ch. 13, Minot

REPS: WEED TELEVISION

BEHOLD
our brilliant aggregation
of Talent!

THREE THRILLING HOURS

OF ORIGINAL COMICALITIES



SATURDAY NIGHT ON
NBC-TV

FEATURING

the Kings and Queens of Hilarity
guaranteed to Revive, Renovate, and
Revitalize the Sagging Spirits

The capers of a most clever couple

ETHEL & ALBERT

The merry mishaps of a mighty mite

MICKEY ROONEY

Fabulous fun with a frantic ex-fighter

THE DUKE

The irresistible, impulsive, incomparable

IMogene Coca

The one, the only

JIMMY DURANTE

alternating with dancing, dashing

DONALD O'CONNOR

A great new entertainer, worthy member of this classic and unequalled retinue

GEORGE GOBEL

And to play, sing and dance to the favorite ballads of the nation

YOUR HIT PARADE

And as a special added attraction...

Every fourth Saturday, 9:00 to 10:30 pm, a stupendous 90 minute
NBC "LIVE" COLOR SPECTACULAR . . . "MAX LIEBMAN PRESENTS"

SOLD OUT!

Each and every booth
is already taken and
will be crammed full
of wondrous wares to
be sold during the stu-
pendous congregation
of the public Saturday
nights on

NBC TELEVISION
A SERVICE OF
RADIO CORPORATION OF AMERICA

take

a

LONG
LOOK

**There are MORE
rubbernecks
per set and
MORE
sets-in-use
tuned to
CHANNEL
in the
Denver Area**

KBTv leads... with
a high of 32.4%
of sets-in-use in the
four-station
Denver market for
daytime program-
ming (1:30-7:00)
... Be sure of
results: with a
greater tune-in, a
buying audience
can

— FARB —



Ask about our
"Four-Minute Plan"

DENVER, COLORADO
Contact nearest Free & Peters Representative

about 22 or 23 for the members of
my tv department here.

DE WITT O'KIEFFE
Vice President
Leo Burnett Co.
Chicago

• The Tv Dictionary Handbook now being run
in installments will be reprinted in book form.
Copies will be free to subscribers. Quantity
prices for extra copies have not yet been
determined.

Congratulations on your Tv Dictionary Handbook for Sponsors. This is something that no sales department should be without. By all means please reserve a copy for me.

MISS DALE BAUM
Sales Service
WTVD, Durham

Would you please send us three copies of the Tv Dictionary Handbook for Sponsors. . . .

JOY C. MARKS
Tv & Radio Sales Promotion
Bulova Watch Co.
Flushing

Please send to the research library two copies of your publication. Tv Dictionary Handbook for Sponsors. Thank you.

EVELYN BECKER
Librarian
Veedham, Louis & Brorby
Chicago

SUBSCRIPTION RENEWAL

Please renew my subscription for two years.

Constant congratulations on a constantly terrific magazine.

ELK HARWOOD
Harwood Advertising, Tucson

TV TYPOGRAPHY

Here's a letter which I'm unable to answer sensibly, since my knowledge of techniques of advertising is rather limited.

Could and would one of your staff be able to help this chap? I'll appreciate it if you could have this done.

ELON G. BORTON
Advertising Fed. of America
New York

Would you give me some information on a possible research area in the television field? I'm exploring the

advisability of doing a doctoral dissertation on typography in television production.

Since my contacts with television are practically nil, I am not even sure that questions remain unanswered in this phase of tv production. My viewing, however, leaves me with a feeling that present typographic treatment in television in many cases leaves something to be desired! It seems to me, for instance, that work might be done on amount of copy, sizes of type, type faces or families, contrast in copy background, perhaps even preparation methods.

Does television production consider its use of type a problem area?

If so, might there be merit in further exploration of the problem area as dissertation material?

Any leads?

My Ph.D. degree will be in mass communications (from the SUI School of Journalism) with major emphasis on typography and printing design.

MERALD E. WROLSTAD
Publications Editor
State University of Iowa
Iowa City

• SPONSOR has not printed any articles on television typography techniques. It will welcome any information from readers concerning the best sources of such information.

RADIO BASICS

I just received your latest issue of Radio Basics 1954 and was very much impressed. I would like to order 25 copies for use by our sales department. Since your memo did not state the rate of this sized order, would you please enclose an invoice with the shipment so that we can send you your check?

I am sure that this information will be most helpful to our commercial department.

C. WAYNE WRIGHT
Commercial Manager
WBCK, Battle Creek

• Copies of the 1954 Radio Basics and Tv Basics are 30¢ each; 25 or more copies, 20¢ each; 100 or more, 15¢ each.

RADIO-TV DIRECTORY

Your Radio Tv Directory is again terrific. I have been using it for years, and frankly don't know how I got around without it. It certainly saves carrying a very heavy briefcase.

Could I possibly have two additional copies?

HAROLD H. MEYER
President
WPOR, Portland

SPONSOR

KCMO

K A N S A S C I T Y

Radio and TV Present...

**4-Step Feature
Foods Merchandising
in 200 Top-Volume
Food Supers in
Greater Kansas City**

The KCMO Feature Foods Merchandising plan offers you *merchandising with a point*, featuring a complete on-the-scene staff and solid in-the-store selling push over full 13-week cycles.

Here's the merchandising you get FREE in 200 high-volume independent and chain markets:

1. Point-of-purchase merchandising—a minimum of 200 store colls in 13 weeks.
2. A minimum of 75 special one-week displays in top-volume stores each 13 weeks.
3. 50 days of Bargain Bar promotions each 13 weeks, plus demonstrating, sampling, couponing, distribution of recipes or product literature.
4. Full reports twice each cycle on all activity in each individual store.

Nothing is left to chance — the KCMO Feature Foods merchandising staff works in the stores, actually handles the promotion, arranges shelf displays and stocks, pushes your product at the Bargain Bar, and reports fully on every step!

Wrap up the Kansas City market now for your product by calling KCMO or your nearest Katz Agency representative.



KCMO

K A N S A S C I T Y, M O.



**Radio - 810 Kc.
TV - Channel 5**

50,000
WATTS

Affiliated with Better Homes and Gardens and
Successful Farming • The Katz Agency, representatives



YOU MIGHT SCORE 4 TOUCHDOWNS IN 12 MINS.* -

**BUT . . . YOU NEED WKZO RADIO
TO BREAK SALES RECORDS
IN WESTERN MICHIGAN!**

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, scores heavily, eighteen hours per day in Western Michigan. Pulse figures, left, prove it. On quarter-hour, 52-time basis, WKZO delivers:

321.4% more afternoon listeners than Station B—
181.0% more morning listeners—*for only 35.3% more money!*

Nielsen figures confirm the WKZO audience facts. They credit WKZO with 177.7% more average daily dayfamilies than Station B!



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representative

*Red Grange of Illinois did it in the first 12 minutes of the 1921 Michigan game.

SPONSOR BACKSTAGE



By Joe Csida

Some 18 pages have been torn from the calendar since I last pecked out the word "Backstage" at the top of a column. On that occasion, a year and a half ago, I was doing my second farewell piece, as editor-in-chief of *The Billboard*. In the spring of 1949, after more than 15 years on that trade newspaper, I went to work for the Radio Corporation of America, first as number two man to John West, (he was v.p. in charge of public relations at the time) and then as director of popular artists and repertoire of the RCA Victor Record Division. I returned presently to the editor-in-chief slot at *Billboard*, only to leave once again to set up two music publishing firms, and one talent management operation.

Apart from meeting Norman Glenn's and Miles David's request that I introduce "Sponsor Backstage" with a small hunk of autobiography it may serve another purpose for me to mention my present enterprises here. There is a BMI firm called Trinity Music, Inc., and an ASCAP house called Towne Music Corporation. Additionally, the talent management operation, called Csida-Grean Associates, Inc., guides the destinies of the following performers: Eddy Arnold, Frank Luther, Kathy Godfrey, Betty Johnson, Johnny Parker and Eddy Manson.

It is entirely possible that in one Backstage or another I may have occasion to mention an activity of one of the three firms. Should I write that Eddy Arnold is the greatest singer of the day, or Frank Luther, a performer without peer in the field of children's entertainment, the reader may reasonably assume that such statements conceivably could be a mite prejudiced. I have been too long a working newspaperman, however, and have fallen into too decent reputation for integrity, to wittingly using this column as a propaganda platform.

To dispense with further personal notes let me conclude by saying that throughout my business life I have had two loves: putting words on paper, and show business in all its fascinating facets. Trinity, Towne and Csida-Grean more than satisfy my lust for the latter love, and sitting here at this SPONSOR typewriter fills, for me, a void which has existed these past 18 months. I am grateful to SPONSOR for the opportunity, and I hope SPONSOR's readers will find these brief pieces entertaining and perhaps, occasionally, even useful.

* * *

In the summer of 1951 I spent three of the most frantic
(Please turn to page 60)

SATURATION COVERAGE of this rich SIOUX EMPIRE FARM POPULATION

99.53% of farm homes
have radios!

MARKET FACT NO. 2

The vast Sioux Empire produced a gross farm income of \$1,311,209,500 in 1953. The average gross income per farm was \$10,660. The 469,050 Sioux Empire farm folks live in one of the world's richest farming areas. They have money to spend! What is the most economical way to reach this wealthier-than-average farm audience? RADIO-KSOO! 99.53% of these folks have radios to bring them crop and weather reports, news and entertainment. RADIO-KSOO is your best means of really covering this market because KSOO covers 82% more of the Sioux Empire than any other station. For low cost, effective saturation coverage — it's RADIO-KSOO!

The Dakotas' Most Powerful Radio Station!



KSOO

 Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

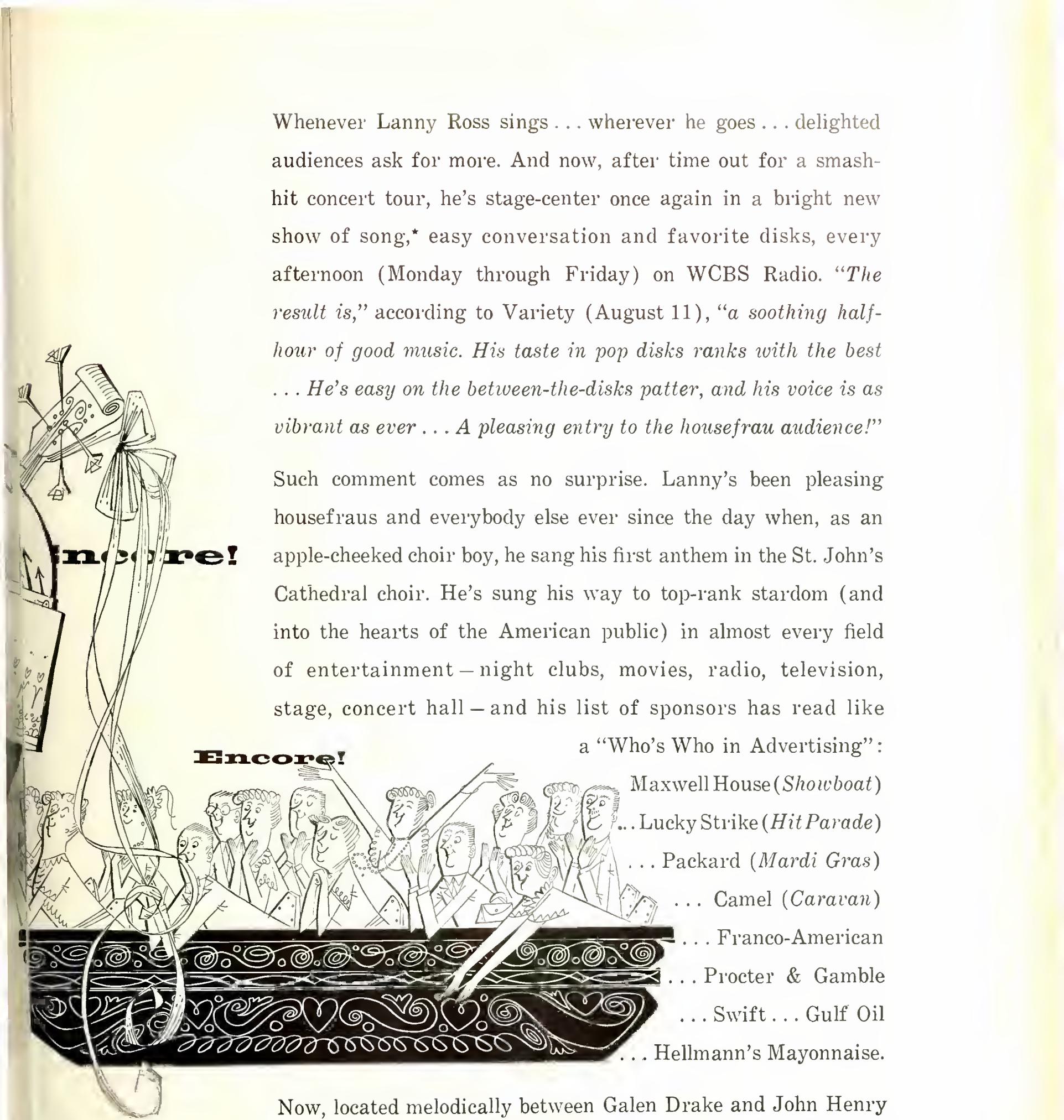
Represented Nationally by Avery-Knodel, Inc.

Encore!



Encore!





Whenever Lanny Ross sings . . . wherever he goes . . . delighted audiences ask for more. And now, after time out for a smash-hit concert tour, he's stage-center once again in a bright new show of song,* easy conversation and favorite disks, every afternoon (Monday through Friday) on WCBS Radio. "The result is," according to Variety (August 11), "a soothing half-hour of good music. His taste in pop disks ranks with the best . . . He's easy on the between-the-disks patter, and his voice is as vibrant as ever . . . A pleasing entry to the housefrau audience!"

Such comment comes as no surprise. Lanny's been pleasing housefraus and everybody else ever since the day when, as an apple-cheeked choir boy, he sang his first anthem in the St. John's Cathedral choir. He's sung his way to top-rank stardom (and into the hearts of the American public) in almost every field of entertainment — night clubs, movies, radio, television, stage, concert hall — and his list of sponsors has read like

a "Who's Who in Advertising":

Maxwell House (*Showboat*)

...Lucky Strike (*Hit Parade*)

... Packard (*Mardi Gras*)

... Camel (*Caravan*)

... Franco-American

... Procter & Gamble

... Swift . . . Gulf Oil

... Hellmann's Mayonnaise.

Now, located melodically between Galen Drake and John Henry Faulk in WCBS Radio's afternoon parade of stars, Lanny Ross is singing and selling for Coca Cola, General Foods, McCormick & Company, Hunt Foods and Nescafe. If you'd like to join this distinguished list of advertisers, Lanny will be happy to accommodate you. Call Henry Untermeyer at WCBS Radio (PLaza 1-2345), or the nearest CBS Radio Spot Sales office, for details.

CBS New York
CBS Owned

*With Milton Kaye at the piano

Brand New...

All New WEATHER SHOW

Which Weather Show would you tune to?

THIS



Weather
Tomorrow

Also in daily papers,
on radio and TV,

Weather
Tomorrow

Also in daily papers,
on radio and TV.

Weather
Tomorrow

Also in daily papers,
on radio and TV.

or

or

or

THIS

*Weather-
week-ahead*

Keeps Your Audience
Fully Informed 7 days
In Advance!

Put your show ahead of the pack
with 7-day forecasts every day.

*Weather
Sweepstakes*

Beat the Expert's Forecast of

**NEXT MONTH'S
WEATHER!**

Exciting new audience game
with 30-day forecasts.

A TOTAL OF *Eight*
New, All New Features!

*Farm & Garden • Q & A Box • Weather
Proverbs, True or False • Mechanical
Weather Brain • Under The Weather-
man's Hat • Out Of The Dr.'s Black Bag*

Exclusively yours with the
Krick TV package.

**Pulls Sponsors
because it Pulls
the BIG Audience**

The new Krick Weather Show has everything a program director ever dreamed about for up-rating his show...everything a TV sales manager could want to build a solid selling vehicle for sponsors.

High interest features galore never before seen on weather shows. Tele-visual aids to spark staging technique; production and promotion assistance.

Outstandingly different. Krick's new exclusive features enhance your weatherman's own capabilities and showmanship, whether he be trained meteorologist or staff announcer.

Advertisers looking for big-time glamour and showmanship in a low budget show will find it in the new Krick weather package. Ask your TV station for it or write us direct.

WIRE US: we'll tell you all about this business-building new weather show...how you can obtain exclusive rights in your market...how, in most cases, you can add the famous Krick team of 80 weather specialists (oldest and largest firm of industrial meteorologists in the world) to your weather staff for less than the cost of a competent secretary.

TWX, dv 40. PHONE, RAce 2-2891. WIRE OR WRITE

IRVING P. KRICK

Meteorological Consultant, Inc.
460 SO. BROADWAY DENVER 9, COLO.

New and renew

SPONSOR

20 SEPTEMBER 1954

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
All-State Insurance, Chi	Christiansen Adv, Chi	MBS 569	World Series Roundup; 12:30-45 pm and 15 min seg following World Series game; 29 Sept to conclusion of series
American Home Prods, NY	J. F. Murray, NY	CBS 206	Stop the Music; T 9:15-30 pm; 7 Sept; 52 wks
American Tobacco, NY	SSCB, NY	CBS 206	Douglas Edwards & the News; W, Th, F 8:25-30 pm; 15 Sept; 52 wks
Beltone Hearing Aid, Chi	Olian & Bronner, Chi	MBS 570	Gabriel Heatter and the News; alt T 7:30-45 pm; 21 Sept; 13 wks
Block Drug, Jersey City	Emil Mogul, NY	MBS 570	It Happens Every Day; M-F 8:55-9 am; 11 Oct; 13 wks
Murine, Chi	BBDO, Chi	ABC 352	Breakfast Club; partic spon M-F 9-10 am; 3 Sept-17 Sept
Murine, Chi	BBDO, Chi	NBC	Fibber McGee & Molly; partic spon Sun-Th 10-10:15 pm; 19 Sept
Nutrilite, Long Beach, Cal	Dan B. Miner, LA	NBC	The Nutrilite Show (Dennis Day); Sun 5:30-6 pm; 19 Sept
Pet Milk, St. Louis	Gardner, St. Louis	CBS 206	Arthur Godfrey Time; alt skcd M-F 10-10:15 am; 31 Aug; 52 wks
Quality Goods, NY	Grey, NY	CBS 206	Stop the Music; alt T 8:45-9 pm; 24 Aug; 52 wks
Seeman Bros, NY	William Weintraub, NY	ABC	Sheilah Graham Show; T & Th 2:30-2:35 pm; 14 Sept; 52 wks
Toni Co, Chi	Tatham-Laird, Chi	NBC	Frank Sinatra Show; W & F 8:15-30 pm; 1 Sept
Tasti-Diet Foods, Stockton, Cal.	Sidney Garfield, SF	CBS 206	Galcn Drake; Sat 1:25-30 pm; 11 Sept; 52 wks



Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	CBS 213	Jack Benny; Sun 7-7:30 pm; 26 Sept; 35 wks
Colgate-Palmolive, Jersey City	Bryan Houston, NY	NBC	Phrase That Pays; M-F 11:30-45 am; 27 Sept; 13 wks
Gillette Safety Razor	Maxon	MBS 569	World Series; 12:45 to conclusion; 29 Sept
Kellogg, Battle Creek	Leo Burnett, Chi	CBS 201	Houseparty; T & Th 3:15-30 pm; 31 Aug; 52 wks
Nestle, White Plains, NY	Cecil & Presbrey, NY	ABC 348	Space Patrol; alt Sat 10:30-11 am; 2 Oct; 52 wks
Toni, Chi	Weiss & Geller, Chi	CBS 206	Arthur Godfrey Time; T & Th 10:45-11 am; alt F 11:15-30 am; 31 Aug; 52 wks
Star Kist Foods	Rhoades & Davis	CBS 198	Arthur Godfrey Time; alt M-F 10:15-30 am; 31 Aug; 52 wks
Toni, Chi	Weiss & Geller, Chi	CBS 206	Nora Drake; M, W, alt F 2:30-45 pm; 30 Aug; 52 wks
Dr. Thomas Wyatt, Portland, Ore	Century Adv, Portland, Ore	ABC	Wings of Healing; Sun 2:30-3 pm; eff 22 Aug; 52 wks

National Radio-Tv Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John D. Allison	KGMB, Honolulu, local radio sls mgr	Same, radio sls mgr
John P. Altemus	WCAU-TV, Phila, spec asst to sls mgr	WABC-TV, NY, acct exec
Frederic S. Bailey	WTAO-AM-TV, Boston, gen mgr	WBMS, Boston, mgr
Tom Barnes	WDAY-TV, Fargo, ND, tv sls mgr	WDAY, WDAY-TV, Fargo, ND, mgr
Amos T. Baron	KABC, LA, mgr	KABC-TV, LA, mgr
Hugh L. Bearg	Famous Players & 20th Cent. Theatres, Toronto, mgr	S. W. Caldwell Ltd, Toronto, sls staff
Howard H. Bell	NARTB, Wash, asst to vp for tv	Same, asst to pres
J. Birney Blair	KHQ, Spokane, sls staff	Same, comml mgr
Aaron Bloom	KGO, SF, acct exec	Same, sls mgr
Warren J. Boorum	WTOP, Wash, dir of prom & adv	BAB, NY, asst dir of local prom
Don Briese	Burke Co, Seattle, am-tv dir	KTVU-TV, Stockton, Cal, acct exec
Robert Brown	KBTV, Denver, sls stf	Same local sls mgr
William Carlisle	Rust Industrial Co, Manchester, NH, bdct sls mgr	NARTB, Wash, field rep of stn rel dept
Les Castaneda	KNOS, Hanford, Cal, anncr & eng	Same, prog dir
Trent Christman	Gillham Adv, Salt Lake City	KONA, Honolulu, prog mgr
Jerry Danford	WABC-TV, NY, acct exec	BAB, NY, acct exec
Sam Cook Digges	CBS TV Spot Sales, NY, gen mgr	WCBS-TV, NY, gen mgr
Richard Drummy	Edward Petry, Dallas, in chg tv sls	ABC's Western Div, Hywd, sls mgr
Mickey Dubin	Robt Lawrence Prodns, NY, vp in chg of sls	MCA-TV, NY, sls exec
A. Donovan Faust	WENS-TV, Pittsburgh, co-mgr	WJR, Detroit, stn mgr
Charles E. Friar	WAYS-TV, Charlotte, NC	WIST, Charlotte, NC, dir prom & mdsg
Clark George	CBS TV Spot Sales, NY, Eastern sls mgr	Same, gen mgr
Rod Gibson	Everett-McKinney, NY, acct exec	WSTV-TV, Steubenville, O, natl sls mgr
William Gorman	WOR-TV, acct exec	Same, asst sls mgr
Sherman D. Gregory	TV Guide, Phila, mgr	WFIL-TV, Phila, sls mgr
M. W. Hall	U.S. Navy	KLAC, LA, sls serv rep
Arthur Hamilton	WNBC, WNTB, NY, controller	Same, mgr of prod & bus affairs
John Hansen	KGO, SF, sls mgr	KABC, LA, mgr
Robert B. Hardenbergh	Crosley Bdctg, Chi, sls office	Bolling Co, Chi, acct man



Numbers after names refer to New and Renew category

Tom Barnes (3)
Edward Wallis (3)
W. E. Walbridge (3)
W. S. Morgan (3)
Don C. Reeves (3)

(See page 2 for New National Spot Radio and Tv Business)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

New and renew

3. National Radio-Tv Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Murray Heilweil James W. Hieks James H. Hulbert	NBC Mds Dept. mgr WDAC, Columbus, Ga, comml mgr WNBC & WBNT, NY, spec proj coord	Same, dept head WRDW-TV, Augusta, Ga, managing dir NARTB, Wash, asst to mgr of Employer-Empire Rel Dept
Theodore C. Johnson E. P. H. James Roland Kay Charles L. Kelly Charles Larkins Craig Lawrence Bertram Lebar Jr (Bert Lee) Charles E. Lohnes Paul Martin Stuart T. Martin Murphy McHenry Vincent Melzae William McCormick Sig Mielkeson John A. Miller W. S. Morgan Jr Jack Mohler John Mulvihill Paul S. O'Brien Mel Offenbaek Andrew E. Peranni C. P. Persons Jr Ervin Pinkston Robert H. Prigmore John Quinlan Don Quinn	W. S. Grant, LA, mgr MBS, NY, vp CBS Radio, NY, Eastern sis rep for KNX (LA) WMAL, Wash, mgr of tv KMBC & KMBC-TV, KC, asst sis prom mgr WCBS-TV, NY, gen mgr WMGM, NY, dir KHQ, Spokane, oper & comml mgr WIP, Phila, asst prog dir Consulting Electronics Eng Los Angeles Record, LA, man editor Atomic Energy Comm, Wash WOR & WOR-TV, aect exec CBS TV, NY, dir of news & pub affairs Henri, Hurst & McDonald, Chi KGKO, Dallas, comml mgr WOR, aect exec WOR-TV, aect exec WXYZ, Detroit, adv sis stf KNCS, Hanford, Cal, aect exec WAFB-TV, Baton Rouge, sis dept WABT-TV, Birmingham, vp & mgr Carpenter Paper, Des Moines, sis stf KEX, Portland, Ore, sis mgr KLPR-TV, Okla City, continuity & prom mgr Lincon Dellar Co, Sacramento, vp of natl sis & sis mgr of stns KNCS, Hanford, Cal, gen mgr & chief eng Walter Klein Agency WOR-TV, NY, sis mgr ABC TV Net, NY, Eastern sis mgr	John Blair & Co, LA, aect exec A. C. Nielsen, vp & asst to pres CBS Radio Spot Sls, NY, aect exec WSUN-AM-TV, St. Petersburg, gen mgr WFIA-TV, Dallas, sis prom mgr CBS TV Div, NY, dir of stn admin Bremer Bdestg, Newark, vp & sis dir, WA WATV KHQ & KHQ-TV, oper & comml mgr Same, prom & pub dir WCAX Bdestg Coro, Burlington, Vt, vp & gen mgr Transfilm, NY, aect exec TPA, Wash, aect exec Same, regl sis mgr CBS Inc, NY, vp in chg news & pub affa Jules Power Prods, NY, Eastern gen mgr Same, mgr Same, asst sis mgr Same, prog sis mgr WLIB, NY, aect exec Same, comml mgr Clarke Brown, Houston, mgr KOTV, Tulsa, vp & gen mgr KRNT, Des Moines, aect exec KCPW, Portland, Ore, comml mgr KGMB & KMGB-TV, Honolulu, prom dir KABC-TV, LA, asst gen sis mgr
Don C. Reeves Dan F. Rice John F. Sloan Stan Smith George L. Snyder Gene Terrell Mike Thompson Arthur Tolchin William Veneman Paul von Hagel Willard E. Walbridge Edward Wallis Dwight William Whit ing William Wiggins Jay W. Wright	KNBH, LA, asst to exec prod WTIK, Durham, NC, sis mgr WMGM, NY, sis exec KABC-TV, LA, natl sis mgr WITH-WNAV, Balt WJIM Inc, Lansing, Mich, exec vp & gen mgr WIP, Phila, dir sis prom & pub KTTV, LA, sis mgr District News Co, Wash, prom CBS TV, chief radio engr	KMOD, Modesto, Cal, owner & gen mgr WIST, Charlotte, NC, sis rep Ziv, aect exec Ziv, aect exec WJBK-TV, Detroit, mds mgr KONA, Honolulu, prom-pub mgr WTVD, Durham, NC, sis mgr Same, stn dir TPA, SF, aect exec WORD, Spartanburg, SC, gen mgr Channel 13, Houston, gen mgr WPTZ, Phila, mgr sis prom & pub Blair-TV, LA, aect exec
Melvin B. Wright William Wyatt	KGMB-TV, Honolulu, sis exec A. C. Nielsen, NY, aect exec	WTOP, Wash, dir of prom & adv Radio Serv Corp of Utah (KSL & KSL TV) Lake City, vp Same, natl spet sis aect exec Same, vp resp for Eastern territory stn Nielsen Stn Index WOW, Omaha, sis rep
John Yeager Jr	KGFW, Kearney, Neb, stn mgr	

4. New Agency Appointments

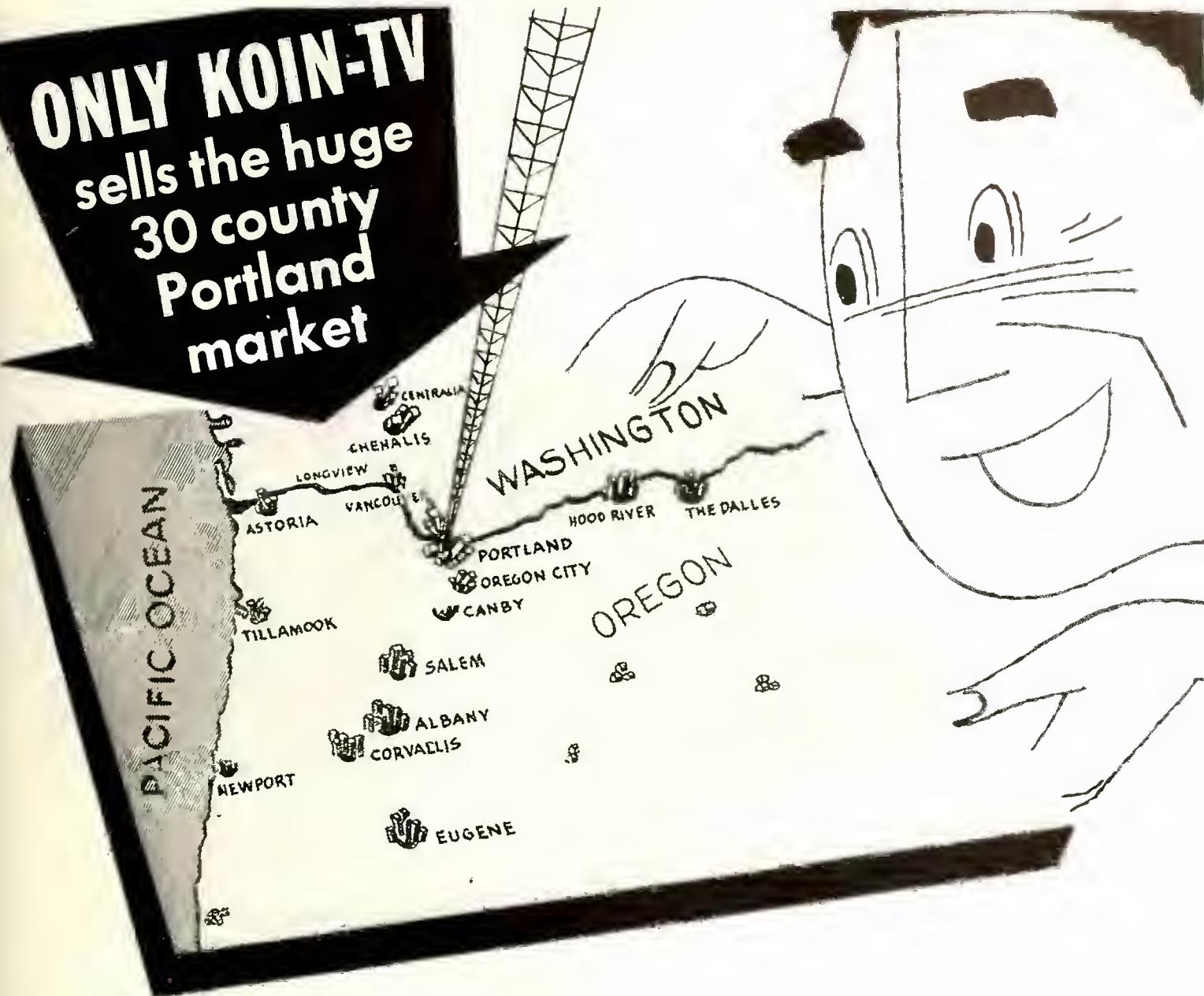
SPONSOR	PRODUCT (or service)	AGENCY
Allen Kirkpatrick Co, Rehoboth Beach, Del Lady Esther, Ltd, Chi Norex Labs, NY Para Labs, NY Republican State Comm, NJ	Frozen oyster prods Face powder & face cream Amitone antacid tablets Queen Helena Beauty Prods, 1954 NJ Republican campaign	Blaine-Thompson, NY Daneer-Fitzgerald-Sample Y Grey Adv, NY Huber Hoge & Sons, NY Lewin, Williams & Saylo + Ark
R.I. Development Council, R.I. Sylvania Electric Prods, NY	Rhode Island vacation & resort prom Wide range of electrical prods for ind & consumer use E-Z POP (instant popcorn) Aluminum screen & storm doors am, fm & tv stations SPEED-O-KNIT machines	Bo Bernstein & Co, Prov & J. Walter Thompson, NY
Taylor-Reed Corp, Greenwich, Conn U-Doo-It Weather Master, Boston WDSU, New Orleans A. C. Weber & Co, Chi		Cunningham & Walsh N Platt, Zachary & Sutton Y Fitzgerald Adv, New Orleans Daneer-Fitzgerald-Sample Y

Numbers after names
refer to New and Re-
new category

J. Birney Blair (3)
Robert Brown (3)
G. L. Snyder (3)
Charles Lohnes (3)
Paul Martin (3)
W. J. Boorum (3)
William Wiggins (3)
Jay W. Wright (3)
Arthur Tolchin (3)
Stuart T. Martin (3)



ONLY KOIN-TV
sells the huge
30 county
Portland
market



**Biggest Market Coverage
Lowest Cost Per Viewer**

Dollar for dollar, KOIN-TV is your single best buy in the rich, productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.

Highest Tower, Maximum Power

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties.

**Your Retail Market:
\$1,944,735,000**

Over a million and a half Northwesterners work, play, buy, watch television in the tremendous KOIN-TV influence area . . . prosperous people who live in a family of cities with per capita sales *more than double* the national per capita retail sales average. These are your potential customers . . . people who can, and *do* buy the things they want.

Only KOIN-TV Covers This Market

To reach the people with the money to spend . . . to sell this rich, responsive 30-County Portland Market . . . you must schedule KOIN-TV. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

KOIN-TV



CHANNEL 6
PORTLAND, OREGON

CROSLEY GROUP ANNOUNCES

sweeping

Bigger audiences than ever!
 Great programming! Intensive merchandising! And now—
 NEW SAVINGS NO BUYER CAN RESIST!



BASIC TV GROUP

WLW-T, Cincinnati - WLW-D, Dayton - WLW-C, Columbus

10% Savings when time is bought on all 3 Basic TV Group stations, equal in length, classification and simultaneous (all in the same week).*

WLW-Radio, for perfect complementary coverage of the 50th State, 3,533,000 radio homes, of which 1,300,000 are non-TV homes.

30% Savings on WLW nighttime radio when using the Basic TV Group and buying an amount of time equal to the time purchased on the Basic TV Group in length, (used in the same week).

5% Additional Savings on the Basic TV Group when using WLW nighttime radio, equal to the Basic TV Group in length, and simultaneous (in the same week).

25% Savings when using the Basic TV Group, time to be equal in length, classification and simultaneous (in the same week).**

Compare!

SEE HOW YOU SAVE!

1/2 Hour, Class A, 52 Times

WLW-T, WLW-D,
 WLW-C, WLW-radio
 (nighttime) and
 WLW-A purchased sep-
 arately:

\$2,027.64

\$1,671.16

Same Group with new
 Group Rate Discounts

Basic TV Group,
 WLW-T, WLW-D,
 WLW-C plus WLW-
 radio (nighttime) pur-
 chased separately:

\$1,760.88

Same Group with new
 Group Rate Discounts

\$1,404.40

Basic TV Group,
 WLW-T, (Cincinnati),
 WLW-D (Dayton),
 WLW-C (Columbus),
 PLUS WLW NIGHT-
 TIME RADIO.

\$1,404.40

Next best TV stations:
 Cincinnati, Dayton and
 Columbus. NO RADIO:
 (No radio combination is comparable in coverage to WLW).

\$1,283.20

You save \$501.00 since your WLW Night-
 time radio with the combination of all
 discounts costs only \$119.00, against
 \$620.00 rate card.

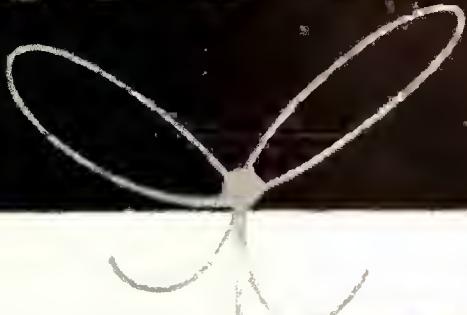
**It's the biggest bargain in
 advertising and sales history!**

Special rates on participating programs on request.

*Excepting certain announcements and published package prices.

**Replaces "Regional Discount" in WLW-A rate card.

GROUP RATE *savings*



Bigger retail sales than all of Texas!
 Twice the population of New Jersey!
 5 times the effective buying income of
 the whole state of Kansas!

THE 50TH STATE

Home state of the Crosley
 Basic TV Group and WLW-radio

Figure it any way you want. Wheel and deal and work out any combination of stations. The answer will always be the same. The one best buy in the 50th STATE is the Crosley Basic TV Group—WLW-T, WLW-D, WLW-C—plus nighttime WLW-radio to penetrate the 1,300,000 non-TV homes (not to mention an additional 2,233,000 radio homes in the area). No other combination can give you so much coverage or comparable sales effectiveness at anywhere near the Crosley Group price.



Look at these boxcar figures
 for the 50th STATE!

		% OF U.S.	RANK AS STATE
Population	11,897,500	7.8	3
Families	3,442,400	7.5	3
Total Retail Sales	\$11,114,445,000	6.8	4
Food Sales	\$ 2,670,620,000	6.7	4
General Merchandise Sales	\$ 1,244,529,000	6.6	5
Furniture & Appliance Sales	\$ 584,665,000	6.5	4
Automotive Sales	\$ 2,019,086,000	7.2	3
Drug & Proprietary Sales	\$ 323,598,000	6.9	3
Effective Buying Income	\$16,308,947,000	7.0	4
Farming Gross Income	\$ 2,591,331,000	7.7	2

Call for a Crosley representative to come and see you—to sit down and figure out with you the low, low costs using Crosley's new Group Savings. You'll hardly believe it's possible to cut yourself in on an ELEVEN BILLION DOLLAR MARKET for so little!

Don't wait! At these rates, availabilities will narrow down fast!

the CROSLEY GROUP



Exclusive Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago



BILL BRAMHALL, one of WEMP'S famous air salesmen, emcees two great shows daily. His homespun style is all his own, yet fits like a glove in the WEMP family. One thing is sure, if Bill says it's good, they buy it. Some of his national advertisers are:

Coca-Cola, Oxydal, Omar, Simanize, Robert Hall, Household Finance, Miller Brewing Co., Hala Shampoo, Musterale, Haward Johnson, Blutone Fuel Oil, Nesbitt.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

**WEMP WEMP-FM
MILWAUKEE**

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Russell Klemm Jr.

Advertising Manager
Marcalus Manufacturing Co., East Paterson, N. J.

In the picture above Russell Klemm looks as if he's acting out an old spot radio and tv slogan: Use a rifle, not a shotgun. Klemm applies the slogan in business as well as hunting. As ad manager for Marcalus Manufacturing Co., he puts his advertising money into spot.

Marcalus distributes some 20 different household paper products from Marcral napkins and tissues to Marcral paper towels mainly along the Eastern Seaboard and through the South.

Klemm's major problem: pinpointing a limited budget (\$350,000 in 1954) to get the maximum sales impact in the face of the advertising onslaught of Marcalus' five big national competitors.

"To date we solved the problem by using spot radio and tv announcements plus newspaper ads to get brand identification," Klemm told SPONSOR. Calkins & Holden is Marcalus' agency.

Marcalus first used air media two years ago. In 1953 sales began climbing, and this year they're some 25% higher than in 1953. Traditionally conservative during its 23-year history, Marcalus never put more than a small percentage of sales into advertising. In 1954, however, the firm doubled its advertising appropriation.

"Over 50% of this budget is scheduled for spot radio and tv," Klemm continued. "This fall we'll keep using daytime radio and tv participations and announcements in our major markets. We're also sponsoring a half-hour tv drama in New York, our most important market."

The show, Ziv's *I Led Three Lives*, is being cosponsored by Marcalus and Ronzoni over WABC-TV, Fridays 10:00-10:30 p.m., having started 3 September.

"We feel that this film attracts a mixed family audience in spite of the fact it's an adventure show. Figures show that more women than men have watched it in the past."

The show will be merchandised through letters from Richard Carlson, star of the show, to retailers, as well as in-store displays for grocers and super markets in Marcalus' home market, New York.

"Eventually, we hope to put the show into other big Marcalus markets," Klemm concluded, looking at his watch. It was late on a Friday afternoon, and Klemm was on his way back to Ridgewood, where he lives with his wife and two little boys.

Something to sell??

Evening Varieties

will sell it!

The familiar organ strains of "Time On My Hands" brings Jane Schroeder, lovely femmecee of *Evening Varieties*, into each WSPD-TV home, sometimes with a bit of reminiscence and sometimes with a twinkling sparkle of anticipation.

The early evening program features Ralph Brunk at the organ, Cliff Johnson as vocalist, and professional entertainers, in various fields, as weekly guests.

Evening Varieties highlights a different theme each program. Sometimes Jane takes viewers to Florida; to a school prom; on a roast; to a circus; out West. Every guest is dressed to fit the theme and works in as part of it.

No matter the mood, hundreds of letters have proven Jane's ability to reach out, grasp her audience and make them part of her show.



Jane Schroeder

The Toledo-area billion dollar market is SOLD on *Evening Varieties*. For further information, call your nearest Katz office or ADams 3175 in Toledo.



WSPD

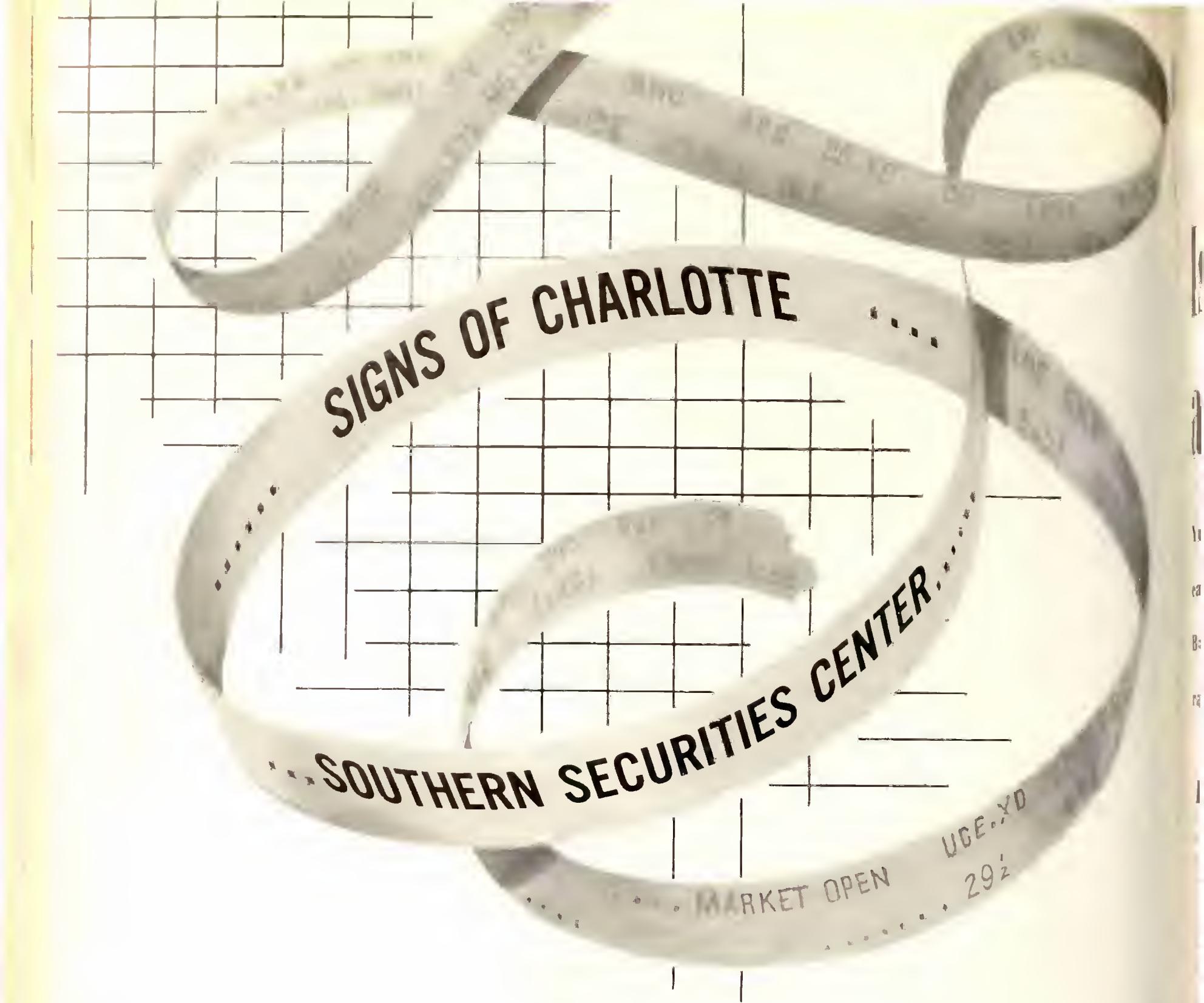


RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR., 118 E. 57th STREET, NEW YORK



SIGNS OF CHARLOTTE

SOUTHERN SECURITIES CENTER

MARKET OPEN

U.S. 29½

The signs of Charlotte are signs of a market infinitely more important than its city size suggests. Speculate, for example, on the number of New York Stock Exchange member brokerage houses in Charlotte.

Nine such firms have invested in Charlotte branches. Only Dallas and Memphis among southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole states have fewer SEM brokerage houses. And the growth of Charlotte as a market for securities is underlined by the fact that 4 of the 9 have been established since 1946.

Charlotte's out-size prominence as a market for securities proves once more that you sell the city short if you ignore the rich and prosperous area it serves—dependent upon its four transportation, distribution, and many specialized forms of business and cultural activity, particularly—

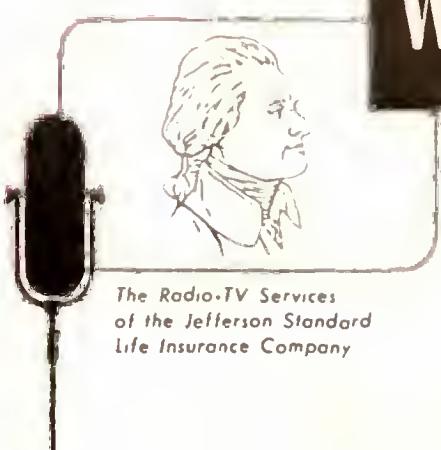
—radio and television. Jefferson Standard Broadcast Company's great area stations 50,000 watt WBT and 100,000 watt power WBTV, 100,000 watts on Channel 3, like Charlotte brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



Is radio copy today's agency stepchild?

Yes, say top admen. And the situation can get worse unless agencies take steps.

But industry check shows quality of radio copy is holding up thus far

How has TV's spectacular rise as media billings and glamor champ affected the way leading agencies handle radio copy? Is it true, as some broadcasters and admen fear, that they tend to give it only casual attention? That it is "afterthought" copy? Is the radio commercial, in short, being given the stepchild treatment?

A number of important admen think the answer is yes.

But, paradoxically, this does not necessarily mean that the quality of national radio copy has deteriorated. On the contrary, there is widespread agreement that in general it has not; that it may have improved in some cases.

Future prospects, however, are not so cheering. There are signs that it may not be easy to maintain the quality of radio copy during the coming years unless agencies take positive

steps to train new radio copywriters and maintain the interest of experienced copy hands.

These conclusions are drawn from a series of intensive off-the-record talks with key executives in more than a dozen of the nation's top 20 agencies: vice presidents, copy chiefs, account men and top-ranking copywriters. In a number of agencies the subject was considered vital enough to warrant the presence of two or three vice presidents in panel-type discussions with SPONSOR. To encourage frankness, SPONSOR agreed to quote no one by name or agency.

Some agency executives, once they were sure their views would not be attributed to them specifically, were frank to state that radio copy was getting second-thought attention. Other agency men disagreed, stating that their shops had recognized the possibility that radio might be elbowed to the sidelines by the greater glamor of television and had taken steps to prevent this. But implicit in what almost every adman interviewed had to say was the fact that maintaining attention for radio copy is a problem. It became apparent in the course of SPONSOR's interviewing that if an article could accomplish one purpose alone—that of focusing attention on radio copy as a problem to be watched—a constructive purpose would be served.

QUOTES from admen on agency handling of radio copy today

“ Less attention is paid today to radio and fewer capable people are doing it. There is a tendency to be lax, to do it with the left hand. But don't quote me.”

“ If the radio billing were major it would be different. Still, the man who foots the bills is entitled to the best you can give him.”

“ The writer is human. It is only natural that he will respond to the glamor and promise of television.”

“ What to do? First, realize it is a problem. Keep a sharp eye on what copy goes out. And train the new man right.”

What copywriters say: No one is in a better position to assay the status of radio copywriting than the man who does the actual work, the copywriter. SPONSOR talked with a number of copy men, among them one of the highest paid copywriters in the country, a man whose copy has successfully launched more than one national product. He was of the decided opinion that radio copy was being slighted at the big agencies and cited his own experience to prove it.

"I have to admit," he said, "that in this and other agencies radio is left to the last minute. My own experience is that today radio copy is turned out by the lowest paid people in the agency or by the lower-echelon writers. And even where an upper-echelon writer is concerned, he usually does it with his left hand, so to speak."

This very "upper-echelon" writer sums it up this way: "Frankly, the copywriters are getting lazier about doing it, the client less persnickety about O.K.ing it and the account man less conscious that it exists at all."

In response to SPONSOR's request for a case in point, came the following description of a typical agency meeting: "Let me give you an example that I think is pretty typical in agencies to-

day. We're having a weekly creative meeting. We discuss the tv and print stuff and are about to break up when someone casually brings up radio. 'How's it going?' he asks. There is silence. Nobody knows—even though we ourselves have done the copy. So we check it, and find, to our embarrassment, that we have forgotten to alter it to go along with the new treatment of the tv and print! Well, we do a rush alteration job, and the radio commercial is now in line. Ordinarily, you would think it would cause some commotion with the client. But the simple fact is that the client never noticed his radio copy was out of line."

And what about this top-priced copywriter himself? How does he deal with a radio commercial now? An academic question—for this writer, with his great radio experience to call upon, is never asked to do a radio commercial any more.

At another well-known agency the radio-tv copy chief, once assured of anonymity, was quite willing to state that he was having trouble with his writers' radio copy. "What I tell you," he cautioned, "is not to be attributed to me or this agency. For quotation I've got a whole set of other answers. Let's face it. Less attention is being

paid to radio copy than before. What's more, less capable people are doing radio. Sure we're lax, but the billing is much less, considering, and the client won't listen anyway. As a matter of fact, just today I had to reject some commercials as below par. And they were written by a very capable guy—he was just sloughing off."

Why is this so? Why does the capable guy "slough off"? Perhaps the answer lies in his feeling that radio represents the past and tv the present and even brighter future. So, at least, the top copywriter quoted earlier feels. He puts it this way: "A writer feels he can no longer make a reputation on the quality of his radio copy. He feels nobody is known any longer for radio copy. It is in tv where a writer thinks his reputation and future are to be made. Naturally that is where his primary interest will lie. It is understandable that he will therefore pay much less attention to radio."

Is the writer making a mistake in believing that radio commercials of standout appeal won't help build his career? The fact that admen cited outstanding pieces of radio copy as having received widespread notice recently indicates writers can still win plaudits for radio copy. But the problem is that writers have overlooked their opportunities in radio in their drive to build a tv reputation. And agency executives in many cases have failed to channel enthusiasm of writers in the direction of radio.

The fact is, and no wishful thinking will eliminate it, that many highly placed executives are themselves convinced that radio copywriting no longer can claim to demand any special skills. Witness this strong statement by the tv-radio commercial director of one of the oldest and largest of the top 10 agencies: "The fact is that tv is a primary medium, while radio is a collateral medium. Any good account writer can write radio copy as well as a so-called 'radio writer.' From a functional viewpoint, the radio copywriter as such has disappeared."

The opposing view: Not all agency executives went along with such views. A number valiantly defended their agency efforts in connection with radio copy. Some denied that their copywriters discounted radio in any way. Others insisted that their agencies gave the same degree of attention as former-

700

Why Schwerin feels today's radio copy is better

1. The advent of television has had a beneficial effect upon radio copy to the extent that it seems to have resulted in the departure from radio of some of those who think you can just buy a powerful medium and expect it automatically to do your work for you.

2. As a corollary to the above, radio time buying is being done more by those who are conscious of their reasons—their specific reasons, that is—for buying and using the medium.

3. Those products and those copy points that needed video the most (that could be and needed to be demonstrated visually) have gravitated toward tv. This "automatic screening process" has also tended to make the average effectiveness of those commercials remaining on radio higher.

4. Our general experience from our tests of radio commercials is that the current ones we test are, on the average, somewhat more effective than those we tested in 1947-48; we refer to ability to achieve remembrance, belief.

5. It is in the basic nature of radio, a one-sense medium, that it requires more repetition than do audio and video combined. Increased realization of this apparently has made radio even more widely utilized than before for reminder and other types of repetitive copy. To some extent, it may even have gone too far in this direction.

Kenyon & Eckhardt Inc.

PARK AVENUE • NEW YORK • N.Y. 100-103

103

RECORDED SPOT #9

D

QUARTER

Network

JULY

AS RECORDED: 5/12/54 md

That Mercury engine under the hood
 Is one hundred and sixty one horses good
 And let me add that I'm also ecstatic about the drive called
 Meromatic
 Join the swing to Mercury,
 Every thing is in a Mercury.
 There's triple value in that wonderful car,
 Mercury -- the finest car what are

**Mercury calypso jingle shows writers can still get attention with radio copy**

Here is one of a number of cases of top-grade radio writing cited by admen as having created a stir in the industry. It was written at Kenyon & Eckhardt for a spot radio campaign designed for local dealer sponsorship. Its calypso rhythm and clever lyrics proved so catchy

and effective that decision was made to bring it over to television. Patti Page sang it on "Toast of the Town," and a few weeks later Metropolitan soprano Rose Stevens (above) performed it on the same show. It is also now a regular feature of the Guy Lombardo tv show

ly to radio copy, although not in total time, since tv takes more of the budget.

At a relatively young agency which can boast of some recent copy success stories, a vigorous rebuttal was tendered by the vice president heading up radio-tv copy. He said that about four times as many man hours were devoted to tv than to radio, but insisted that this ratio roughly reflected the billing. "This does not mean," he declared, "that less time is spent *per commercial*. Actually as much time is spent as formerly. You might compare us to an ice cream factory which, because of market demand, produced 80% vanilla and 20% chocolate ice cream. It would be ridiculous to assume that therefore the quality of the chocolate ice cream was being lowered."

He pointed to a pile of copy on his desk. "The fact is that we try hard to maintain a certain *tone* in all our copy, whatever the medium. This batch of radio copy has been rewritten 10 times. We rewrite our radio copy at least as

much as our newspaper copy."

This executive, incidentally, is one of the few who report that his clients scrutinize the radio copy as carefully as print copy.

But even where an agency spokesman stoutly maintained that there was no letting down on radio in his shop, he tended to weaken his case when justifying the spending of greater time on tv than on radio copy. For, whatever the reason, the fact still remained that the attention and interest of the writer were riveted on tv. An example is this agency defense by the vice president in charge of tv-radio copy of one of the perennial contenders for top place in the broadcast billings competition: "It would be ridiculous for us to short-change the client on radio. We still have radio billing, not as large as the tv billing, to be sure, but very substantial. We have to pay attention to it, and we do. We try to do a good job in radio, and if you check our recent commercials, I think you will agree that we are not letting down."

At the same time this adman ac-

knowledges that the tv writer has achieved an importance far greater than that ever attained by his radio counterpart. This, he points out, arises from the fact that he must spend so much more time on a tv commercial, and so much more time with the client. As a result, "he becomes pretty important . . . this is unavoidable."

Most significant is this executive's statement that because of the natural appeal of tv to the writer, "we have to be very careful about our radio. We have to watch it because of tv's glamor."

Note the admission that a problem does exist. *Essentially, this was the stated or implied view of almost every agencyman talked with* — that there was a natural tendency for the writer to look toward tv, and that he might not normally be as concerned with turning out a sparkling piece of radio copy as some would like him to be.

The appeal of tv is probably a major reason why none of the agencies queried by SPONSOR about their copy

(Please turn to page 90)

The incredible tv success story of



From 120,000 boxes

in October 1953 to . . .

Over 3 million

boxes in August 1954



Net tv helped industry giant Dow Chemical make a smash hit at selling its first consumer product

The dizzy sales rise of Saran Wrap in a period of less than a year justifies the use of superlatives. Amazing! Spectacular! Incredible — pick your own adjective after you read the facts.

To make the story even more unusual, Saran Wrap happens to be the very first attempt of a well-known industrial giant, the Dow Chemical Co., at selling a consumer product.

Just last October (1953), Saran

Wrap, a clear plastic all-purpose wrapping product, was virtually unknown by consumers in all but about half-a-dozen markets. Sales were sluggish, averaging about 120,000 rolls a month. Now, barely 10 months later, Saran Wrap is in 76% of all U.S. grocery outlets. Sales have skyrocketed over 2,500%. Today it is selling upwards of three million boxes a month, with the figure continuing a fast climb.

Initial campaign hit hard: Saran Wrap message was launched in November 1953 on three powerful NBC TV shows: Kate Smith,

"Your Show of Shows" and "Today." The air campaign was allocated budget of \$1.2 million, secured distribution for the wrap in 67 markets

A. C. Nielsen Co. says no other product it surveys has shown such fantastic and immediate public acceptance.

What happened to change Saran Wrap sales from Lilliputian to Brobdingnagian proportions so fast? In a word: tv. Specifically, network tv in a hard-hitting campaign launched last November which reached several million people morning, noon and night for 26 weeks (on NBC TV). Mornings, Dave Garroway lauded Saran Wrap on his *Today* show; Tuesday afternoons, Kate Smith talked about it; Saturday nights *Your Show of Shows* featured specially keyed film commercials.



With this powerful sales combination, the demand for Saran Wrap soon exceeded "the wildest production quotas that had been set up," according to Ernest A. Jones, Dow's account supervisor on all products at the Detroit office of Dow's agency, MacManus, John & Adams. He states that at one point early in the spring of 1954, the supply line to retailers ran dry for two weeks till production caught up again.

So satisfied are Dow and MacManus, John & Adams with their tv results that they have confidently doubled the budget for video for the 1954-'55 season. Of the \$3 million-plus advertising allocation for this fiscal year, tv will get well over two-thirds. The rest will go for ads in leading women's magazines like *Ladies' Home Journal*, *Good Housekeeping*, *Woman's Day*, *McCall's* and *Family Circle*, as well as a few farm publications.

Garroway continues to plug Saran Wrap on *Today*, is considered the product's chief air salesman by the agency. Through 11 September, NBC TV's Saturday night *All Star Revue* also supported Saran Wrap; but as of 13 September, a new show made its bow on NBC TV on behalf of the product.

Called *Medic*, it is the first nighttime network tv program fully sponsored by Dow. In format, it is a series of behind-scenes dramatizations of actual medical achievements and case histories filmed on real-life locations (hospitals, clinics, doctors' offices). It grew out of long, painstaking research by creator-writer James Moser (formerly with *Dragnet*) and has the official endorsement of the Los Angeles County Medical Association. *Medic* is presented on 75 NBC TV



Tv was selected for Saran Wrap because product needs visual demonstration to give it strongest sell. "Saran Wrap Girl" (Carol Brooks) appears in all film commercials for the wrap, demonstrates its varied uses, special features: clear transparency, self-clinging quality, ability to hold moisture, control odors, and the fact that it's also reusable.

stations three Mondays out of four, 9:00 to 9:30 p.m. (every fourth Monday is *Spectaculars* night).

Dow chose a show like *Medic*, says Ernie Jones, because it is "real," it is performing a public service, and at the same time, has the power and impact to sell a product. Dr. Leland I. Doan, Dow president, puts it this way: "As a chemical company, we are constantly occupied with developing new things or making old things better. This program coincides with our philosophy of progress. It is as worthwhile educationally as it is entertaining dramatically, and we believe it will set a new

standard of tv programming."

Such is the faith of Dow and its agency in the program and its audience-building power that the fact that it bucks CBS TV's high-rated *I Love Lucy* in the same time slot doesn't worry them one bit.

The lightning rise of Saran Wrap in a short time is in a way representative of the phenomenally rapid growth of the company itself in the past few years. Since the war, Dow has blossomed from a small-to-medium-sized chemical producer into a powerful contender for big-league status. In point of size, it now stands fourth, just behind du Pont, Union Carbide and Allied Chemical. Annual sales of its hundreds of chemical products have gone from \$125 million in 1945 to a current \$428 million.

In line with Dow's "philosophy of progress" the company regularly invests 3% of its sales revenue in aggressive research activities. It was out of these activities that Dow developed saran (from which has emerged Saran Wrap) as well as ethylcellulose and Styron, the company's three major plastics materials. Dow's plastics department has come up since the war from practically nothing to account for about one-third of the firm's total sales revenue today.

It was in 1945 that Dow made a tough, plastic film from saran which promptly found use in wrapping war materials for shipment, and after the war, grew in popularity as a commercial food packaging material. Cheese, meat, dried fruit, candy and a host of other food products have been packaged in Saran Film (as it's known commercially) for years by major com-

Tv representation continues strong: For 1954-'55 season, air budget has been boosted to over \$2 million. Big chunk of

this will go for full sponsorship of new show, "Medic," which bowed for Dow this month on NBC TV. Garroway will also continue selling



panies. Its qualities of complete transparency (so foods can be identified at a glance), durability and moisture-protection (so foods don't dry out) put it in growing demand.

About four years ago, Dow Chemical made a marketing agreement with an organization which was to seek consumer distribution for the product as a wrapping material in competition with wax paper and aluminum foil. But somehow, sales of Saran Wrap, its new consumer name, never really got off the ground.

Early in 1953, Dow went into consultation with MacManus, John & Adams on what to do about Saran Wrap. It was decided that an adver-

tit mapping out an aggressive air campaign on the NBC TV network to start in November. Garroway, Kate Smith and *Show of Shows* were selected, as mentioned above. "We chose these vehicles to carry our message," says Arthur M. (Bud) Ehrlich, tv account executive at the agency's N.Y. office, "because for the amount of money we had to spend, they gave us the broadest, cumulative, non-duplicated audience that we could possibly reach."

Dow allocated \$1.2 million for a 26-week drive.

A month before the launching of the air push, Dow called a national meeting of food brokers at its auditorium

the tv coverage in 34 markets.

So Saran Wrap was off, with heavy support on all sides, to cut itself a slice of the wrapper market. In less than a year, it achieved distribution equal to that of all other leading wrapping products, each of which took considerably longer to expand to this point. Today it is on the shelves of about 185,000 stores, which represent about 76% of the total grocery outlets in the country.

Before Saran Wrap entered the wrapper market, waxed paper accounted for about 80% of the sales, aluminum foil about 20%. There are no figures available on just how this picture might have changed, but, according to the

Dow announced Saran Wrap air plans to food brokers at meet in October 1953. Below, Fred Dodge, former NBC dir. of merch.; Millard Hooker, Dow adv. mgr.; Ernest Jones, acct. supvr., MacM., J. & A.

Planning session for new "Medic" series on NBC TV brought together Amos Ruddock, Dow merch. mgr. of plastics; Worthington Miner, exec. prod.; James Moser, creator-writer; Syd Eiges, NBC v.p.



tising push would be made directly by Dow and the agency, a completely new step for the company which had never before entered the consumer market on any appreciable scale.

To determine what medium could do the best job for Saran Wrap, the agency ran a test in April 1953 in four Ohio cities—Cincinnati, Columbus, Dayton and Toledo—experimenting with tv, radio and newspapers. The test showed that the product needed visual demonstration to give it the strongest "sell," so the medium which allowed for this—tv—got the nod.

Dow executives worked with Ernest A. Jones, who is account supervisor for all Dow products at the agency, and Henry Fownes, radio and tv director,

in Midland, Mich., to announce the big broadcast plans for Saran Wrap.

On the strength of the 67-city network lineup of the shows, Saran Wrap secured distribution through the food brokers in those areas. The fact that Saran Wrap offers a big markup and profit for retailers (the agency says it gives a 21% margin compared to the average 17% margin of most food market products) was an added incentive for super markets and grocery stores to stock the product. *This Week* magazine was used to "complement"

agency, there is reason to believe that most of Saran Wrap sales represent *additional* rather than *replacement* business in the market. Surveys in the Ohio test cities, consisting of door-to-door interviews, turned up the fact that 85% of the housewives used Saran Wrap *in addition to* other wraps, and only 15% employed it *in place of* other wraps. This is not surprising since Saran Wrap has extra uses above and beyond wax paper and foil and can not always replace special uses which the others have: for instance, it cannot replace aluminum foil for cooking purposes. It does however, lend itself to such uses as packing clothes for traveling, wrapping paint brushes, keeping

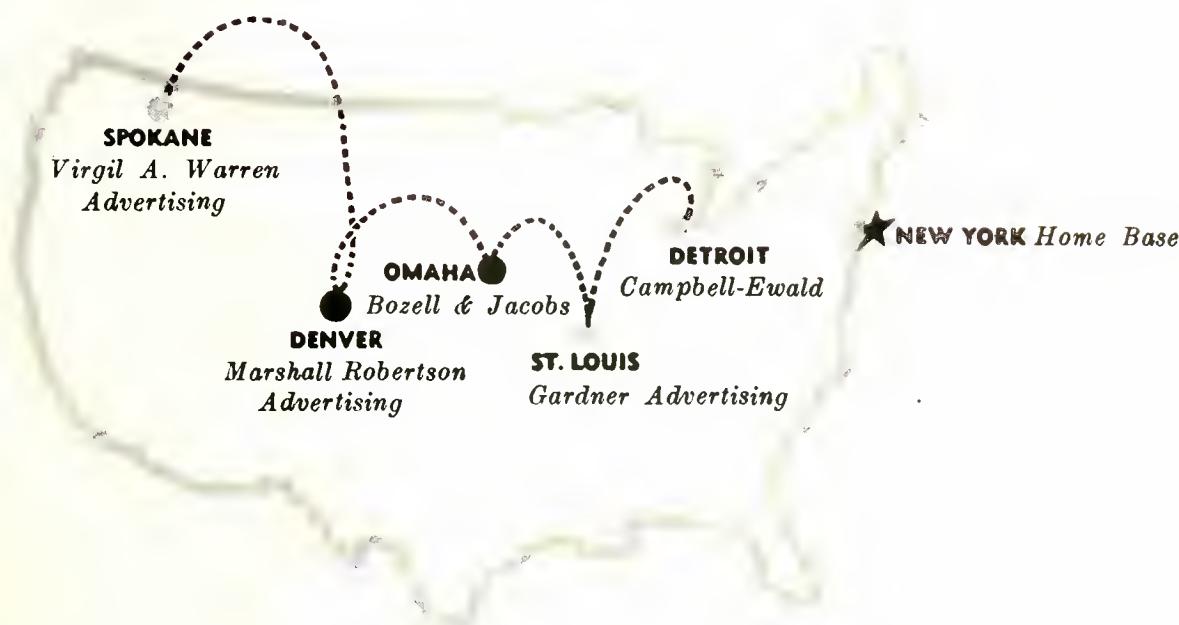
(Please turn to page 130)

case history

SPONSOR visits five U.S. agencies

SECOND OF A SERIES

Last issue covered Virgil A. Warren. Next article is on Gardner Advertising and Campbell-Ewald



SPONSOR writer, on second and third laps of agency trip, stops at agencies in Denver and Omaha

by Keith Trantow

This summer SPONSOR writer Keith Trantow traveled cross-country visiting five U.S. agencies. They ranged in size from one specializing in retail accounts with \$600,000 in billings (Marshall Robertson, Denver) to Campbell-Ewald in Detroit with its Chevrolet account and \$34 million in billings. The agencies were chosen purposely for their diversity. Trantow spent a day talking with as many as a dozen people at each agency, covered 5,337 airline miles in all. Story this issue: His report covering Marshall Robertson Advertising Agency, Denver, and Bozell & Jacobs, Omaha

MARSHALL ROBERTSON:

Idea for tv commercial is discussed by Marshall Robertson (center) and Jim Briggs, copywriter; Trantow observes



BOZELL & JACOBS:

Frank Miller, exec. v.p.-gen. mgr. (right), explains storyboard to Trantow and Henrietta Kieser, copy v.p.



MARSHALL ROBERTSON:

Since tv came to Denver two years ago agency has doubled billings.

Robertson and his wife Mary are man-and-wife agency team

Watching him carry an armload of props into a tv studio, you'd never guess that Marshall Robertson and his wife, Mary, own an advertising agency billing more than \$600,000 annually.

The Marshall Robertson Advertising Agency has eight other employees who could take care of tv props.

"But television's my hobby," Robertson says. "Besides, we'd have to hire too many extra people if I didn't do a lot of extra-curricular work."

"That's where some local agencies get sour—they hire too many extra people and costs go up."

Robertson figures that he might as well deliver props to various tv stations since he has to be at the stations, anyway, to oversee the commercials and programs his clients telecast.

Marshall and Mary Robertson started their agency in 1929. It grew steadily until about two years ago—when Eugene O'Fallon opened KFEL-TV, Denver's first television station. Robertson's were billing \$300,000 then. Now, with three more tv stations in the city

(KBTV, KLZ-TV, KOA-TV), their annual billings have doubled.

"Television is the greatest challenge there is to an advertising agency," Robertson says. Part of the challenge comes from the complexities of television production. That's why Robertson goes to the tv stations to supervise the production. "Production is important because of the impression it makes," he said. "It's like a salesman. You can't send out a poor, sloppy salesman and expect decent results . . ."

Alias George Arcus: It was a few minutes before nine o'clock, my first morning in Denver. I had just stepped out of the shower when the telephone rang in my room at the Albany Hotel.

"Good morning," the voice at the other end greeted me. "This is John Eby of Marshall Robertson Advertising." (Eby is vice president and a e for 10 retail accounts.)

"If you haven't had breakfast," Eby said, "how about meeting me and a couple of others from the agency . . ."

A few minutes later I met him in the hotel lobby. "It's funny that you should stay at the Albany," Eby told me after we had met. "It's one of our accounts." We went into the dining room and met Jim Briggs, tv copywriter, and Wendell McWilliams, account executive.

Over an enormous Western breakfast the trio filled me in on some of the highlights of the agency.

"Robertson is great for doing things up big," Eby said. "When he goes into something—like tv—he goes into it seriously. Back in '39, for example, he didn't know beans about salon photography. In just a few years he was one of the nation's foremost photographers, ranked 32nd in the world, was in the *American Annual of Photography* for five years straight. Used the pseudonym 'George Arcus' . . ."

McWilliams interrupted. "With Robertson," he said, "everything is a production. He does such a careful job on tv commercials that the local newspaper radio-tv columnists say he thinks he's making motion picture shorts instead of tv commercials."

"This is one agency where the boss works longer hours than the staff. He's in by nine every morning, doesn't get home until midnight four nights a

(Please turn to page 102)



Ideas man, Marshall Robertson (r.), discusses copy with Margaret Pierson (l.), radio chief, and Nancy McCaig, women's editor. Trantow listens

Video and audio: Lavern Everson (l.), art director, designing balop card while John Eby, v.p. (center), and Trantow observe. Picture at right shows script conference as audio side of commercial is rehearsed. From l. to r. are Jim Briggs, tv copy writer; Lillian Helling, tv 'pitch' gal; Trantow; John Eby, v.p.; Bob Petre, tv 'pitchman'; Wendell McWilliams, account executive



Mr. & Mrs. team Marshall and Mary Robertson explain production problem to Trantow (far left)



At tv studio
Mary Robertson directs commercial staging with Bob Petre and Lillian Helling a few minutes before air time





Lucky Tiger radio commercials are ad libbed by talent
Discussing account are (l. to r.) Winston Turnbow, tv-radio writer;
Gerald Freeman, associate a.e.; Jack Dow, v.p.a.e.; Trantow



Storz beer sales
jumped from 130,000
to 400,000 barrels since
B&J got account.
Randall Packard, v.p.
and a.e., explains details
to Trantow



Art Director-V.P.
Floyd Wilson (left) turns
to talk with Julian K.
Billings, creative visual
coordinator, while Trantow
looks at tv storyboard

BOZELL & JACOBS:

Omaha agency has 'team' for each account instead of departmentalization. It says advertising, merchandising, public relations go together

Like a farm boy, Bozell & Jacobs grew up in the country and then went into the big city.

"That's the principal way in which we're different from other agencies," Frank Miller, executive vice president and general manager of Bozell & Jacobs, paused for a moment and glanced out his office window overlooking 17th Street in downtown Omaha.

"As you know," Miller continued, "most of the big agencies get their start in big cities and gravitate toward smaller centers.

"But since we grew up in the country before moving into the cities, we believe we have a better grasp of selling."

Bozell & Jacobs' home office is in almost the geographical center of the United States, in the middle of "America's Heartland." The agency has grown from one desk (rent free and provided by its first client) to an organization with 12 offices and more than \$13.3 million in billings.

Miller was giving me a little background on the agency before I made a first-hand tour of its offices, spread over several floors of the Electric Build-

ing (a rather appropriate address, since the agency got its start and early reputation handling electric utility accounts). He had just begun to explain some of the characteristics of the agency when his phone rang.

"It's Morris Jacobs," he said. "He's free for a few minutes. You'd better see him now since he's going out of town in a few hours."

Biggest phone user: Social service is Morris Jacobs' hobby. He's one of the best known men in Omaha—so well known, in fact, that a letter with only his picture and "Omaha, Neb." on it was delivered to him.

Jacobs' office is big and handsomely furnished but it's not ostentatious. His big desk was absolutely clear except for one or two letters.

"This agency," Jacobs' told me, "is a natural evolution of ambitious persons. Leo Bozell and I just happened to be living in Omaha when we opened up the agency."

In view of the agency's present size, I asked him why the agency didn't move its home office to New York.

"Financially," he replied, "from the

standpoint of making money, we should have moved to New York years ago. But if we had, we might have lost our grass roots relationships.

"Besides, with the communications of today, there's no more reason for me to sit on Madison Avenue than on the corner of 17th and Harvey here in Omaha. Take telephones alone," he said. "We're the biggest user of phones in Omaha."

An agency can have its offices almost anywhere today, Jacobs believes.

"There's one doctrine we religiously follow," Jacobs noted. "It's completion. You can't leave stuff on your desk undone. We make it a rule around here to clear correspondence on the day it's received."

"There's another thing about agency business I want to mention," he said. "You know, there's a lot of mysticism built up about some very normal parts of agency procedure."

"For instance, some people call going to the files to get old correspondence 'research.' We call it going to the files."

"Certainly there's a need for research, but there's too much mysticism. The same with media buying. Media men can be prejudiced, can be overbalanced. One man can't make the right decisions all the time. That's why we use the plans board system re-

(Please turn to page 106)

These are 26 Quality Radio Group members thus far

MARKET	CALL LETTERS	POWER (WATTS)	AFFILIATION	ONE-TIME EVE. 1/4-HOUR RATE
Albuquerque	KOB	50,000 D, 25,000 N	NBC	\$ 64
Atlanta	WSB	50,000 clear channel	NBC	\$108
Boston-Springfield	WBZ	50,000 clear channel	NBC	\$224
	WBZA	1,000*		
Charlotte, N. C.	WBT	50,000 clear channel	CBS	\$170
Chicago	WGN	50,000 clear channel	MBS	\$180
Cincinnati	WLW	50,000 clear channel	NBC	\$479
Dallas	WFAA	50,000 clear channel	NBC#	\$200
		1/5,000 regional channel#	ABC	\$ 54#
Des Moines	WHO	50,000 clear channel	NBC	\$208
Fort Worth	WBAP	50,000 clear channel	NBC#	\$200
		1/5,000 regional channel#	ABC	\$ 54#
Houston	KPRC	5,000 regional channel	NBC	\$108
Kansas City, Mo.	KCMO	50,000 D, 10,000 N	ABC	\$108
Los Angeles	KFI	50,000 clear channel	NBC	\$280
Milwaukee	WTMJ	5,000 regional channel	NBC	\$144
Nashville	WSM	50,000 clear channel	NBC	\$180
New Orleans	WWL	50,000 clear channel	CBS	\$169
New York City	WOR	50,000 clear channel	MBS	\$240
Omaha	WOW	5,000 regional channel	NBC	\$120
Philadelphia	WCAU	50,000	CBS	\$240
Pittsburgh	KDKA	50,000 clear channel	NBC	\$120
Portland, Ore.	KEX	50,000	ABC	\$ 56
Raleigh, N. C.	WPTF	50,000 clear channel	NBC	\$128
Richmond	WRVA	50,000 clear channel	CBS	\$ 88
Salt Lake City	KSL	50,000 clear channel	CBS	\$112.50
San Antonio	WOAI	50,000 clear channel	NBC	\$136
Seattle	KIRO	50,000	CBS	\$ 75
Tulsa	KVOO	50,000 clear channel	NBC	\$120
			Total	\$4141.50

Explanation: D means daytime, N means nighttime. * WBZ, Boston (50,000 watts), and WBZA, Springfield (1,000 watts), operate synchronously and simultaneously. # WFAA and WBAP, both fulltime stations, share time on 570 kc. (ABC channel) and 820 kc. (NBC channel). Former channel rides on 5,000 watts, latter on 50,000. The \$200 rate applies to 820 kc. Note: These are members as of 10 September with more stations expected to join.

New QRG members may come from among these net affiliates*

MARKET	ABC	CBS	MBS	NBC
Detroit	WXYZ	WJR#	CKLW#	WWJX
San Francisco-Oakland	KGO#	KCBS#	KFRCX	KNBC#
St. Louis	KXOKX	KMOX#	KWKK	KSDX
Washington, D. C.	WMALX	WTOP#	WWDCX	WRCX
Cleveland	WJW	WGAR#	WHKX	WTAM#
Baltimore	WFBRX	WCAOX	WCBMX	WBAL#
Minneapolis-St. Paul	WTCHZ	WCCO#	WDGYA	KSTP#
Buffalo	WKBW#	WBENX	WEBRX	WGRX
San Diego	KCBQZ	KFMBZ	KGBX	KFSDX
Providence	WPJBN	WPROX	WEANX	WJARX
Denver	KVODX	KLZ	KIMN	KOA#
Miami	WQAM	WGBSL	WKATZ	WIODX
Louisville	WKLOZ	WHAS#	WGRCZ	WAVEX
Birmingham	WSGNZ	WBRCX	WILDZ	WAPIX

Explanation: * Included here are the 14 largest markets, according to population, not included, by SPONSOR's presstime, in the Quality Radio Group. With QRG's target being around three dozen members by the end of the year it is likely that about a dozen of the above stations will be enrolled by that time, one to a given market. # means 50,000 watts, a means 25,000 watts, b means 10,000 watts, x means 5,000 watts, z means 1,000 watts. Where day and night power differ, the night power is given.

New organization

Though the formation of the Quality Radio Group is one of the most significant radio developments in recent months, mention of its name elicits hardly more than a blank stare from most admen.

While the group is not yet rolling in high gear there are enough hard facts about it to warrant close examination by advertisers and agencies.

In those circles where it is being discussed — and a few of the top radio advertisers are examining QRG very closely — there is some speculation about its long-term future. The most radical idea being bandied about is that QRG is being groomed to be heir (or, at least, the most important heir) to the established networks when and if one or more of the latter decide to fold up their tents.

Whether or not such a thought lies in the back of QRG's members' minds there is little immediate likelihood of any such inheritance. The important thing about QRG right now is that it is girding its loins to sell nighttime radio and has something new to offer the advertiser.

Crosley station executive Ward Quaal is slated to be chosen head of QRG today



adio Group: what it has to offer

advertisers on the economy of covering the U.S. via 36 am powerhouses

Here, then, is what QRG is all about and what it has to offer:

What it is: Quality Radio Group is a cooperative tape programming outfit. It is composed of an array of high-power stations from coast-to-coast and its short-term aim is to cover about 80% of all radio homes in the U.S. Its coverage is intended to interest advertisers with wide distribution.

Who's in it: At SPONSOR's presstime 26 stations had signed up (see list at left). All but three are 50,000 watters, the others being important 5,000 watt regional outlets. All are affiliates of the national networks. Most of the affiliates—15 of them—are NBC outlets but all the other radio networks are represented. There are six from CBS, three from ABC and two from Mutual.

The current 26-station lineup is by no means final. The situation is quite fluid and there will undoubtedly be new members between SPONSOR's presstime and publication date. It is understood that the entry of some new stations is only a matter of formality. QRG's target is about three dozen outlets with all expected to be signed up by the end of the year. By the time sales activity gets under way in earnest during October about 30-32 stations will be available.

Status of operations: Although thinking about such a group as QRG has been going on for a couple of years the organization didn't officially jell until 3 September when incorporation papers were filed in Delaware. It is currently being steered by a group of about a dozen broadcasters under the temporary chairmanship of John H. DeWitt Jr. of WSM, Nashville. Also active are Frank Fogerty, WOW, Omaha, acting vice chairman, and Ralph Evans and William Wagner, WHO, Des Moines, the latter acting secretary-treasurer.

The most important name to emerge



Among local shows to be sold on QRG stations is "Midwestern Hayride," produced by WLW, Cincinnati. Segment of three-hour show has already been bought by Avco Manufacturing

is Ward Quaal, vice president and assistant general manager of Crosley Broadcasting Corp., whose WLW, Cincinnati, was a charter member. Quaal, who has been handling legal and financial matters, is slated to be elected chief of the organization today (20 September) when the board meets at the Pahner House, Chicago.

In addition to firming its policies the board and Quaal may pick a managing director. What is more likely, however, is that a committee will be chosen to screen names already suggested. The man chosen will be a salesman, will receive a "substantial" salary and will head an office of about 12. This office is expected to be set up in New York City about the middle of October. If business is good an office will be set up later in Chicago.

What and how it will sell: The purpose of QRG is to sell and promote

nighttime radio. It will surprise nobody to learn the primary purpose is to fill those holes left in the nighttime schedule by unsold network shows. The eventual sale of daytime periods is not precluded but with daytime network in a fairly healthy state right now it would be too hard to clear time for advertisers.

QRG is offering program periods of 15 minutes or more for sale. No announcements will be offered. However, segments of participating shows can be bought if they are no less than 15 minutes in length.

Avco Manufacturing, parent of Crosley Broadcasting and QRG's first customer, has already bought a segment of *Midwestern Hayride*, one of the top local radio shows in the country and produced by WLW. A three-hour Saturday evening show on WLW, *Midwestern Hayride* is sold in half-hour

(Please turn to page 98)

Why Phillips likes spot film

Petroleum company grabs hefty audiences with top-rated film show, secures cream time segments, fits coverage to distribution

Since June of 1953 the Phillips Petroleum Corporation of Bartlesville, Okla., has been a member of the select circle of nine manufacturing corporations with assets exceeding one billion dollars. It is also one of the largest multi-market film users in tv.

Phillips' 1954 all-media budget of an estimated \$5,000,000 allocates \$1,000,000 to tv, an increase of \$400,000 since 1952, and \$500,000 to spot radio, which the company has always regarded as basic.

The company's intensive and continuous advertising must be paying off,

if the highest earnings in its 37-year history are any indication. The 16,800 distributors of its gasoline and motor oil must have been doing a sizable business in the Phillips 30-state area for sales of finished liquid petroleum products to rise from a total of some 2,900,000,000 gallons in 1949 to 4,750,000,000 gallons in 1953.

The mammoth concern produces aviation fuels, natural gas and chemi-

cal products, synthetic rubber and rocket fuels, and is active in the field of atomic energy. But the Midwesterner and Southerner probably know it best for automotive gasoline and motor oil, which it pushes hard in tv, radio, newspapers, outdoor and farm papers. The ad budget is actually quite heavy when you consider the major markets on either coast are outside Phillips' distribution area.

Why film?: It is the peculiar configuration of the Phillips marketing area that is the key factor in its choice of film on a spot basis. As Frank Mace,

case history



(L. to r.) Frank Mace, senior vice president, Lambert and Feasley, and supervisor of the Phillips account; Fred Rice, manager of advertising dept., Phillips Petroleum; K. S. Adams, chairman of the Board, Phillips; John Bates, director of tv and radio, Lambert and Feasley.

who supervises the Phillips account for Lambert and Feasley, New York, told SPONSOR, this area, despite its vastness, probably contains no more than some 35% of the country's television sets. Network coverage would obviously be inefficient and wasteful.

The spot approach seemed to offer the best possibilities because of its flexibility and was adopted some years ago in both tv and radio by Phillips' Fred Rice, manager of the advertising department and Advertising Manager O. E. Bettis. (See the 15 December 1952 issue of SPONSOR for a review of Phillips' radio and tv activities up to that year.) Since then, together with the agency, they have developed and perfected their spot approach to the point where it functions smoothly and pays off in hefty audience impressions.

According to Mace, film enables the advertiser to take maximum advantage of the potentials inherent in spot tv. First, with film there is no reason why top programming cannot be achieved on a par with the most popular live shows from the coast network centers. This means that the regional advertiser can compete on pretty near even terms with the network advertiser.

Second, spot advertising allows for greater precision in time buying and the nailing down of valuable time franchises. This is particularly important where the advertiser, as is the case with Phillips, wants prime evening time only. By working on an individual market basis, agency Timebuyer Bill Hinman was able to wrap up a list of 27 half hours that represent all anyone could ask for. The list itself is a powerful argument for the wisdom of the Phillips spot approach.

Spot film has certain decided additional advantages in the eyes of Phillips. It eliminates costly live shows in individual markets. It makes for easier, more efficient handling. It makes possible, too, advertising identification with a big-time show in any market. Stations, Phillips has found, are more likely to throw themselves promotion-wise behind a spot film show than a network show. This is one of the most important factors cited by the Lambert and Feasley agency. More of this later.

In one respect agency thinking in this case differs from that of some admen. As explained by John Bates, director of television and radio, it is the agency's belief that a show that is good is good most anywhere. Some



Phillips and Lambert & Feasley agency screened over 200 shows before deciding on Ziv-produced "I Led Three Lives." The film has consistently delivered top ratings everywhere

think that programs should be selected especially for each market, but Lambert and Feasley feel that once they have latched on to a show that all believe in, the best thing is to give it an all-market ride if possible.

Thus, though Phillips has tried a number of film shows in the past, since December of 1953 it has gone along with the following unusual combination: a 52-week cycle on each station made up of a 39-film Ziv package, *I Led Three Lives*, and a long standing 13-show series of filmed half-hour versions of Big 10 and Big Seven football games. Supplementing this combination are occasional spot tv announcement campaigns.

It is the *I Led Three Lives* show which takes the major bite out of the tv nut. Together with the agency, Phillips checked over 200 shows before deciding on the Ziv production. The syndicated series is now carried by 27 stations under the Phillips' banner. With so much riding on the show, how has the decision paid off?

A glance at the rating history provides some part of the answer. Nationally, *I Led Three Lives* rates consistently near the top among film shows. And in the Phillips cities tested by Pulse, the typical ratings printed below show that sizable audiences are being delivered just about everywhere.

PHILLIPS PULSE TV RATINGS, APRIL 1954

I Led Three Lives

	No. of stations	Sets in-use	Share
Chicago	1	9.9	55.2
			17.9

Houston	2	34.0	50.5	67.3
Kansas City	3	21.8	60.5	36.0
Milwaukee	3	47.0	57.3	82.0
Minneapolis-St. Paul	3	20.3	53.5	37.9
St. Louis	3	44.3	50.0	88.6
Spokane	2	35.0	55.5	63.1
Tulsa	2	54.3	57.8	93.9

Effectiveness of spot radio: As in tv Phillips relies completely on the
(Please turn to page 116)

Phillips gets prime clearances for film shows, "I Led Three Lives," "Game of the Week"

STATE & CITY	STATION	LOCAL TIME AND DAY
TEXAS—Harlingen	KGBT	2:30 p.m. Sun.
N. MEX.—Albuquerque	KOB-TV	9:00 p.m. Tues.
TEXAS—Amarillo	KGNC-TV	9:00 p.m. Tues.
N. MEX.—Roswell	KSWS-TV	9:00 p.m. Thurs.
ILL.—Chicago	WGN-TV	9:30 p.m. Tues.
MICH.—Grand Rapids	WOOD-TV	9:30 p.m. Wed.
Kalamazoo	WKZO-TV	9:00 p.m. Tues.
Lansing	WJIM-TV	9:00 p.m. Tues.
WISC.—Milwaukee	WTMJ-TV	8:00 p.m. Thurs.
Madison	WMTV	10:30 p.m. Wed.
COLO.—Denver	KOA-TV	9:00 p.m. Thurs.
ILL.—Rock Island	WHBF-TV	10:00 p.m. Wed.
IOWA—Ames-Des Moines	WOI-TV	9:00 p.m. Wed.
Sioux City	KVT	8:30 p.m. Wed.
TEXAS—Houston	KPRC-TV	9:30 p.m. Tues.
IND.—Bloomington	WTTV	9:30 p.m. Tues.
Indianapolis	WFBM-TV	9:00 p.m. Fri.
WASH.—Spokane	KHQ-TV	8:30 p.m. Wed.
MO.—Kansas City	WDAF-TV	9:30 p.m. Wed.
Springfield	KYTV	8:30 p.m. Tues.
MINN.—Minneapolis-St. Paul	KSTP-TV	9:30 p.m. Tues.
NEBR.—Omaha	WOW-TV	8:30 p.m. Tues.
ILL.—Peoria	WEEK-TV	8:30 p.m. Thurs.
St. Louis	KSD-TV	10:00 p.m. Wed.
FLA.—Miami	WTvj	10:30 p.m. Tues.
Tampa-St. Petersburg	WSUN-TV	10:30 p.m. Mon.
OKLA.—Oklahoma City	KWTV	9:00 p.m. Tues.
Tulsa	KOTV	8:00 p.m. Wed.
UTAH—Salt Lake City	KTVT	10:00 p.m. Tues.
KANSAS—Hutchinson-Wichita	KTVH	8:30 p.m. Tues.

*In most markets "Game of the Week" runs during football season, "I Led Three Lives" going into same time slot for rest of 52 weeks.



Are you seeing the whole tv picture? Reading the dictionary provides broader outlook

A man who'd had no radio-tv experience once landed a \$10,000 job in the industry after he'd boned up by reading copies of SPONSOR, P.S. He was fired after his employer caught on. The moral of the story is that there's no substitute for actual experience. But to people specializing in one facet of the sprawling radio-tv business, an over-all look like that provided by the Tv Dictionary/Handbook should provide valuable background. The dictionary was compiled by Herbert True, advertising assistant professor at Notre Dame with the help of consultants and contributors within the industry. (Names of those who helped him have appeared with previous installments of the dictionary.)

K (continued)

KILOCYCLE Measurement of long-wave broadcasts. In radio, a kilocycle is 1,000 cycles a second as contrasted with megacycles, which means one million cycles, very high waves and very fast frequency.

KILOWATT (kw) 1,000 watts.

KINE or KINESCOPE (1) Technique developed to record rather inexpensively on film complete tv programs. (2) Tube used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA. (3) "Hot Kinie"—Quick developing of a negative which is screened usually within two hours. The polarity of the tv system must be reversed to

make the negative come over the system as a positive picture.

KLEIG LIGHTS or SCOOPS A patented type of wide-angle lights, usually 1,500 kw, famous because of their long use on the stage, now used in tv.

KLINKER An incorrectly played musical note that stands out in a tv presentation.

5 KW 5,000-watt bulb used for flooding light and fill lighting of large areas.

L

LAP DISSOLVE Cross fading of one scene or image over another. Momentarily both pictures are visible. One

picture disappears as another picture appears.

LASHING FLATS To fasten flats together by their cords or lash lines.

LEAD (1) The most important role in a dramatic show. (2) The actor or actress who plays the lead role.

LEAD-IN Words spoken by announcer or narrator at the beginning of some shows to perform a scene-setting or recapitulation function.

LEAD-IN SPIRAL Blank, spiral groove at the beginning of a transcription record to guide reproducing needle into sound grooves.

LEAD SHEET (1) The cues or leads to guide the musical director. (2) Notes to guide cameraman in shots coming up.

LEADER—LEAD (1) Blank film attached to the beginning of reel to thread in projector so that it can run up to speed before first scene is projected. (2) Blank film at end of reel.

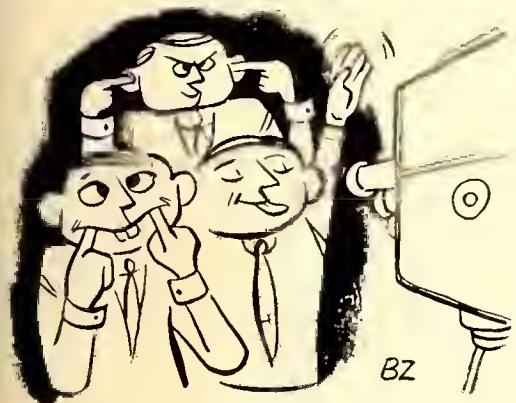


LEFT or STAGE LEFT Direction meaning to the talent's left as he faces the camera.

LEG A branch or link of tv stations telecasting show or in a network.

LEGS, RIGHT or LEFT Curtain verticals, either stretched or on travelers, or supporting part of the permanent curtain border.

LENS LOUSES People who wave when tv camera pans audience.



LENS TURRET Revolving device on tv camera carrying two or more lenses, any one of which can quickly be turned into position for shooting.

LENSSES

35 mm (wide angle) Speed: f3.3. Total angle of view in horizontal: 51.5°. At 4 feet actual distance from object takes picture equal to being 3½ actual feet from object.

50 mm (two inch) Speed: f1.9. Total angle of view in horizontal field: 34°. At 4 feet actual distance from object takes picture equal to being 2½ actual feet from object. 50 mm gives you large depth of focus dollying in and out, little distortion, less difficulty to follow focus.

90 mm (3½ inch) Speed: f3.5. Total angle of view in horizontal field: 19°. At 4 actual feet from object gives picture equal to being 1½ actual feet from object.

135 mm (5½ inch) Speed: f3.8. Total angle of view in horizontal field: 13°. At 4 actual feet from object gives picture equal to being 11 actual inches from object.

8½-inch (215 mm) Speed: f3.9. Total angle of view in horizontal field: 8°.

13-inch (telephoto) Speed: f3.5. Total angle of view in horizontal field: 5°. At 100 actual feet from object gives closeup.

15-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4.5°.

17-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4°.

25-inch (telephoto) Speed: f5.0. Total angle of view in horizontal field: 2.75°.

Zoomar Lens Focal lengths: 5 to 22 inches. Speed: f5.6 to f22. For use in quick and continuous variation of focal length from extreme long to very close shots and vice versa. Gives effect of camera or changing lens. Used outdoors, and to great advantage on such shows as *Kukla, Fran & Ollie*.

Belowstar Lens Focal length: 7 inches. Speed: f1.3. Total angle of view in horizontal field: 10.5°. Extremely fast lens used where lighting is unfavorable or of mixed colors. Sometimes at boxing and wrestling matches.

Reflector Lens Focal length: 40 inches. (Actual length: 16 inches.) Speed (variable): f8 to f22. Total angle of view in horizontal field: 1.9°. Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret.

Electra-Zoom One of the latest types of automatic focus Zoomar lenses that is particularly adapted to studio use. Notice: Vertical angle of view will be only three-quarters of the horizontal angles given above because the aspect ratio of the television camera is three by four. For example: an 8½-inch lens which has a horizontal field angle of eight degrees will have a vertical angle of only six degrees. An easy way to remember lens sizes and comparisons is by the fact that the larger the lens is in size or number, the closer and tighter the shot. The speed of a lens is not at all consistent with its focal length.

LETTER OF ADHERENCE Agreement between some advertising agencies defining and/or limiting, accepting conformity with the TVA Code, which is an agreement between some tv stations and AFTRA and SAG.

LEVEL—VOICE LEVEL Test of mike position in picking up talents' voice for best qualities in relation to camera placement, picture. Also refers to eye level or level of vision.

LEVITATION Flying a prop or actor.



Dictionary/Handbook will be reprinted in book form

After the complete *Tv Dictionary Handbook* has appeared in installments in regular issues of *SPONSOR* it will be reprinted in book form. The book is designed for your convenience as a reference, will be available free to subscribers. Extra copies, \$2 each. You may reserve your copy now by writing to *Sponsor Services Inc.*, 40 East 49 St., New York 17.

LIBRARY SHOT (1) Film shots used in a show but not recorded specially for it. (2) Shot taken from a library or store of shots kept in the hope that they may at some time be useful. A stock shot. (See also Stock Shot.)

LICK An ad-lib musical phrase usually not in the score.

LIGHTING Illumination of a scene in front of the camera. The scene is thought of as dark so that its appearance is created by the color, disposition and intensity of the light which falls upon it. Photographic lighting is designated by the direction from which it comes. Important Note: Light can be (1) reflected, (2) refracted (bent), (3) transmitted, (4) absorbed.

LIGHTS

Cross Lighting Lighting intermediate in its direction and the effect between front and back lighting.

Fill, Flat or Balancing Light Used to provide general over-all light and in particular to control contrast by softening shadows which are too harsh or bringing up illumination on background objects so that principal features do not stand out so much.

Front Lighting Lighting of the set from behind or beside the camera from in front of the set. The more front lighting, the flatter will be the lighting (the lower will be the contrast).

Highlighting Additional illumination applied to a small area. Extreme highlighting may result in a hot spot.

Modeling Light Used to bring out some special feature of the subject which is not properly accented by remainder of lighting. It need not be a very strong light, but is usually fairly sharply focused to ensure that only area desired is illuminated. Similar to hot light as opposed to flat lighting.

Key Light Used to point up the highlights of the subject, talent or main feature of shot. Usually placed higher than camera to give better differentiation between upper and nose shadows. Lens may be determined by the requirements of the key light because it is key light which illuminates the focus of interest for scene or set.

(Dictionary continues page 133)

JUANITA HALL
as Ruby Valentine



ETHEL WATERS
as
Cousin Honey



HILDA SIMMS
as "Anna Louis"



CAB CALLOWAY
"It's a Mystery Man"

WERD Atlanta, Ga.
WAUG Augusta, Ga.
WSID Baltimore, Md.
WBCO Birmingham, Ala.
WBMS Boston, Mass.
WPAL Charleston, S. C.
WGIV Charlotte, N. C.
WMFS Chattanooga, Tenn.
WGES Chicago, Ill.
WCIN Cincinnati, Ohio
WJMO Cleveland, Ohio
WCOS Columbia, S. C.
WPNX Columbus, Ga.
WJLB Detroit, Mich.
KWBC Ft. Worth, Tex.
WESC Greenville, S. C.
KCOH Houston, Tex.
WRBC Jackson, Miss.
WOBS Jacksonville, Fla.
KPRS Kansas City, Mo.
KGHI Little Rock, Ark.
WLOU Louisville, Ky.
WDIA Memphis, Tenn.
WMBM Miami Beach, Fla.
WMOZ Mobile, Ala.
WRMA Montgomery, Ala
WSOK Nashville, Tenn.
WMRY New Orleans, La.
WOW New York, N. Y.
WRAP Norfolk, Va.
WHAT Philadelphia, Pa.
WHOD Pittsburgh, Pa.
WANT Richmond, Va.
KSTL St. Louis, Mo.
KWBR San Francisco, Oakland
KENT Shreveport, La.
WEBK Tampa, Fla.
WOOK Washington, D. C.
KBYE Okla. City, Okla.
WIVK Knoxville, Tenn.
WAAA Winston-Salem, N. C.
KWKW Los Angeles, Cal.
WJIV Savannah, Ga.

NOW...FOR THE FIRST TIME IN ADVERTISING HISTORY...

A single coordinated program can take you to the heart of the 16 billion dollar American Negro Market. This new selling concept offers an advertiser a rich sales frontier virtually uncultivated by national advertising.

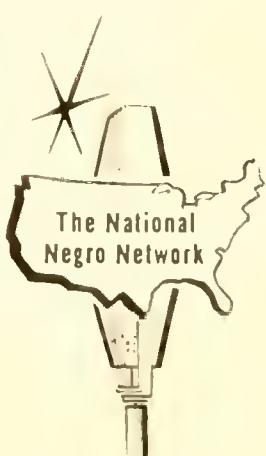
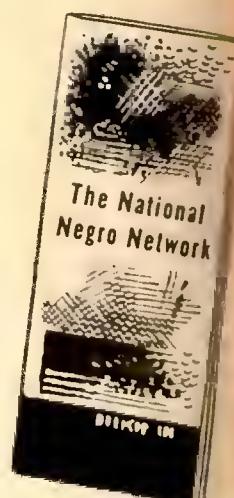
The new Negro market is filled with pent-up desires for freedom of expression and opportunity to react to the basic selling invitation of advertisers who direct the campaigns in media most acceptable to the market. Negro network radio, in its pioneering effort, offers the first daily means of communication and selling this specialized market.

National Negro Network's first program proves successful for Pet Milk and Philip Morris. Special Pulse Ratings indicate responsive audience and high acceptance in 42 markets with a potential Negro audience of 13 million. Some Pulse ratings are:

WERD Atlanta, Ga.....	9.8	WOBS Jacksonville, Fla....	10.3
WSID Baltimore, Md.....	9.0	KWBC Ft. Worth-Dallas.....	7.3
WGES Chicago, Ill.....	7.3	WOW New York City.....	3.9

When you want a fresh viewpoint on sales potential—especially from a sound dollar and cents angle—we at NNN are particularly qualified to utilize our years of experience for your benefit. Let us give you a new concept of selling specialized markets profitably.

Send for our
new booklet—
The National
Negro Network
—Gateway to a
New Sales
Frontier.



THE NATIONAL NEGRO NETWORK, INC.

203 NORTH WABASH AVENUE, CHICAGO 1, ILLINOIS • PHONE: DEARBORN 2-6411
7 EAST 47th STREET, NEW YORK 17, NEW YORK • PHONE: ELDORADO 5-7785



Taking a LEAD ROLE in Women in Broadcasting History

Explore the online collection at

www.lib.umd.edu/LAB/exhibits/leadingrole





What advertisers should know about NEGRO RADIO

Highlights of 1954 radio picture

This fall, some 400 U.S. radio stations will be beaming an average of 28% of their programming to Negro audiences. The 45-station National Negro Network now offers admen a transcription network outlet. About 100 large national and regional clients air schedules in Negro Radio; many now spend between 5% and 10% of their radio-tv ad budgets in Negro-slanted radio campaigns.

Existing Negro-appeal radio shows have jumped their ratings from 8% to 15% in big markets on an all-home basis, have increased from 10% to 50% in Negro homes. Growth of tv is having only nominal effect on Negro Radio.

Project Editor: Charles R. Sinclair

- 1 **Negro Radio comes of age: It has the respect of its audience and advertisers.** page 48
- 2 **Analysis: Negro Radio has grown considerably. Here is the step-by-step picture.** page 50
- 3 **Loyal Negro listeners buy air-sold products as these 15 "success stories" show.** page 52
- 4 **The NNN: Negro Radio's network. What it is, how it grew, how much it costs.** page 54
- 5 **How to use Negro Radio successfully: a round-up of tips from many veterans.** page 56
- 6 **Cross-section of Negro Radio outlets: a special listing for timebuyers.** page 139

1 Negro Radio comes of age

“Blue-sky” selling of earliest days is gone. In its place: facts

The time: six years ago. The place: the conference room of a large New York ad agency. As the former chief timebuyer of the agency, now a broadcasting executive, recalls the story:

“One of our biggest food accounts was worried because sales had slipped and their over-all share of the market was down. All afternoon we discussed ways and means of reaching every possible segment of U.S. housewives. Finally, I suggested: ‘Why don’t we buy some Negro Radio as part of the campaign?’ I can still remember the blank looks I got.”

That was six years ago.

Today, the 45-station National Negro Network offers a network-level purchase to advertisers.

Today, there are over 400 radio outlets beaming part or all of their programs at Negro listeners.

Today around 100 big advertisers place substantial schedules at all hours of the clock on Negro-appeal radio stations (see list, page 52).

“We have just rearranged our radio advertising and have included the Negro market,” a v.p. in charge of advertising of one of the large tobacco companies told SPONSOR.

“The Negro market is particularly responsive to our products,” stated the advertising director of a leading drug product manufacturer. “While ‘ordinary media’ do reach Negroes, we believe the market deserves extra advertising effort. In general, areas in which the Negro population is a higher percentage of the total show favorable sales when Negro Radio is used. We now spend 6¢ of our total radio-tv budget in Negro Radio.”

In the stories that follow in this section, SPONSOR’s fourth annual spotlighting of Negro-appeal radio, admen will learn many of the details of Negro Radio’s coming of age.

They will discover, for example, that there is more Negro Radio than ever before, that a network pattern has emerged and Negro-appeal programs are constantly increasing their audiences. They will find a charted cross-section of Negro Radio outlets (see page 139) which spells out in detail the power, programing structures and pricing of Negro Radio. And, they will be able to take an armchair tour of Negro Radio shows in order to get a closeup view of many of the popular, sale-productive personalities who

have been developed in the medium.

There are other important signs, too, that point to the general maturing of an ad medium which only six or seven years ago was considered an “experiment.”

As Richard Scheele, manager of WANT, Richmond (one of the seven Negro-appeal stations in the United Broadcasting group) stated:

“Our current outlook for national spot business is excellent. Offhand, I would say that it has more than doubled over last year and the prospects for next season look even brighter. This is due to the fact that the national advertisers are beginning to realize the potential of the Negro market and that Negro radio stations, such as WANT, are continually trying to do a better job of programing and community service among the Negro people.”

“More advertisers are changing over to a different buying pattern,” Mort Silverman, general manager of New Orleans’ WMRY told SPONSOR. “After buying the power station in the market, more advertisers seem to be looking at Negro-market stations as the secondary buy.”

Why has Negro Radio come so far

Program base of Negro Radio is constantly broadening, now includes prestige vehicles like live radio symphony concerts at North Carolina College, with Norfrey Whitted as narrator, aired on Durham's WDNC

Backbone of Negro Radio program structure is still the top-rated disk jockey personalities, such as WBOK, New Orleans’ “Okey Dokey.” Below, he presents refrigerator to winner of Luzianne Coffee contest





Negro Radio has stature. California's Governor "Goody" Knight (far left) was guest of honor at special broadcast of KOWL, Los Angeles to mark opening of new Thrifty Drug store. D.J. Joe Adams is at right



Royal Tour of U.S. and Canada by Ethiopia's Emperor Haile Selassie was subject of special Negro-slanted broadcasts by WLIB, New York. His Highness was presented with taped shows by WLIB's Harry Novik

in such a short period of time?

As far as admen are concerned, the answer lies in Negro Radio's ability to measure up to today's radio time buying yardsticks of ratings vs. costs, loyal audiences, merchandising follow-through, contractual stability and firm rate structures.

"Negro Radio proves its case today with the kind of facts and figures that impress a client and no longer has to rely on a 'blue-sky' come-on," is how a Benton & Bowles buyer who places

General Foods schedules put it.

As far as stations and representatives who have reviewed for SPONSOR their experiences with Negro Radio are concerned, the explanation of Negro Radio's success lies primarily in the ability of broadcasters to discover, develop and maintain programing that attracts Negro listeners.

"Negro Radio has not been a 'forced' success," Joe Wootton, a station rep and advertising consultant who is himself a Negro, told SPONSOR.

ears.' Negroes at every level in the "There is no such thing as 'segregated Negro community in which they live will dial Negro-appeal stations simply because they like what they hear. This loyalty, coupled with the Negro's constant desire to improve the standard of living of himself and his children, is of great importance to any major advertiser."

Developing Negro Radio to the point at which it is today has not been easy, (Please turn to page 149)

Roots of Negro Radio are deep in the Negro community. KCOH, Houston pitched in with radio fund marathon to aid Eliza Johnson Home for Aged Negroes. Show raised needed money, won respect

Biggest broadcasters recognize potential of Negro Radio; many, like ABC Radio owned-and-operated station WXYZ, Detroit, are in the act. Monday-through-Saturday nighttime d.j. show features Jack Surrell





MORE STATIONS

Number of Negro-appeal outlets has grown 1,000% since 1949. New all-Negro-programed station is WCBR, Memphis. Above, manager signs new rep contract



MORE SPONSORS

Long list of national advertisers now buy Negro Radio. WHOD, Pittsburgh's Mary Dee stands before store display of competitive products on station



MORE MERCHANDISING

About three out of four Negro-slanted stations currently offer merchandising aids, like those of WMRY, New Orleans



MORE PROMOTION

Razzle-dazzle stunts by Negro Radio often geared to special events, such as Montgomery float at Negro fes

2 Negro Radios

400 U.S. radio outlets now in special SPONSOR study by

New advertisers are constantly being added to Negro Radio. In March of this year, one of the largest food-product manufacturers started his first campaign in the medium. Early this month, the firm's advertising director told SPONSOR:

"When planning a saturation radio campaign for areas today which contain a large Negro population, we feel this extra buying power cannot be overlooked and can be reached most effectively through high-rated Negro programs. We know that Negro loyalty to brands advertised in their own media is very high."

But, although Negro Radio has gained in acceptance among large advertisers, many admen still have only a hazy notion as to its true size, shape, and other advertising dimensions.

SPONSOR editors thus feel that much of the following data will answer many questions of Negro Radio advertisers, whether they are national-level giants or small local clients.

As part of its third annual study of

step-by-step analysis

**Coverage of 28% of their programming at Negro listeners, a
minimum audience size of up to 50% are now common**

Negro-appeal radio, SPONSOR surveyed some 400 stations who now air Negro-appeal radio shows. The stations were quizzed on a wide variety of market, programing and research topics. More than 125 stations—a cross-section return of nearly 38%—replied in detail. Many furnished special market data, surveys, rating charts and other material.

In its broadest outlines, this is how Negro Radio shapes up as the fall 1954 season gets underway:

1. *It's bigger than ever.* Over 400 U.S. radio stations air Negro programs.

2. *It's more powerful.* Some 5% of the outlets have increased their signal strength.

3. *Its audiences are larger.* Ratings show a steady upward growth, despite competition.

4. *It's a national medium.* More national advertisers than ever are in the act.

5. *It's more entrenched.* The program base is broader, attracting new Negro listeners.

That's the general picture. Now for a closer look, in a step-by-step analysis.

More stations: Since 1949—the year in which the biggest initial growth of Negro Radio took place—the number of U.S. radio outlets beaming all or part of their programs specifically to Negroes has grown tremendously. The level today is about 1,000% more than the 1949 figure.

It's still growing, too, although the rate is leveling off. By the conservative estimate of station representatives and timebuyers contacted while this report was being prepared, the figure today stands at over 400 stations. The growth figure may easily hit 10% for the year 1954 alone.

The Negro-appeal outlets in the U.S. represent a little more than 15% of the total U.S. standard radio stations. But they are by no means spread thinly, since Negroes tend to concentrate in the South and in the large industrial cities of the North. Every major Negro market in the country is covered by at

least one—and often by two or three—Negro-appeal stations.

About one station out of every 100 in the U.S. total is entirely Negro-programed. Latest addition: WCBR, Memphis, which joins WDIA in that market as a second station beamed entirely to the 38%-of-population that are Negroes.

More power, more coverage: According to SPONSOR's cross-section of Negro Radio, about one out of every 20 Negro-appeal stations in the country has either increased its power or improved its broadcasting facilities since last season.

Many changes are the direct result of petitions from Negro-appeal stations to the FCC, in which the stations argue for a power increase on the basis of providing a "special service" to the Negro segment of the audience.

Net result: Advertisers can often reach more Negro listeners with the same rating on the same station as last

(Please turn to page 158)



PROGRAMS New show types are emerging at local level in Negro Radio. WLIB, New York has "Mr. & Mrs." program starring Buddy Bowser, Sara Lou Harris

MORE LISTENERS

Existing shows in Negro Radio are steadily growing in audience size, according to Pulse studies. Above, studio visitors at WMBM, Miami Beach show

3 Negro Radio results

Higher-than-average spending by Negroes for "class" products can be turned to client's advantage through well-planned Negro Radio

Can the tremendous listener loyalty of Negro Radio's audiences be translated into sales results?

The answer, by all indications, is "yes."

From the mass of material submitted by more than 125 stations replying to SPONSOR's fourth annual survey of Negro-appeal radio, editors chose these 15 "sales case histories" presented below. They cover a wide range of products and services, from

pet food and Pet Milk to retail clothing and real estate.

Admen anxious to check the effect of Negro Radio on product purchasing will do well to study these success stories. They show that Negro listeners will readily buy ordinary household products when they've been recommended by a favorite disk jockey, homemaker, newscaster or other Negro air personality.

But they also serve as proof that

Negro listeners cannot be pigeonholed as "lower income" consumers. As an executive of a Nashville Negro-appeal station pointed out while discussing sales results produced by his station:

"The Negro today spends more money on the so-called 'class' items on the American market than the average white citizen. He is constantly seeking to find ways to better his station in life. He has a greater tendency toward extravagance in the things he buys because it gives him the opportunity to elevate himself into a position of importance."

Thus admen will find that the items reported on in the case histories below bear price tags that go all the way from a few pennies for a can of evaporated milk to many thousands of dollars for a new car or an attractive house.

Negro Radio sells them all.

Gas ranges (WHAT, Philadelphia): Family Furniture Co., a large Caloric Gas Range dealer in the Quaker City, recently had its accountants analyze advertising expenditures,

More than 100 products of leading national and regional air advertisers are sold via NEGRO RADIO

ACT-ON & PEP-T-KON
AMERICAN BAKING
APEX PRODUCTS
AUNT JEMIMA PANCAKE FLOUR
BALLANTINE BEER & ALE
BAYER ASPIRIN
BC HEADACHE REMEDY
B. F. GOODRICH TIRES
BLACK DRAUGHT
BLATZ BEER
BLUE JAY PRODUCTS
BLUE PLATE FOOD
BORDEN'S SILVER COW MILK
BREAST O' CHICKEN TUNA
BROMO-QUININE
BUDWEISER BEER
BUICK
BUITONI FOODS
BULL DOG MALT LIQUORS
CALORIC STOVES
CALUMET BAKING POWDER
CAMEL CIGARETTES
CARNATION EVAPORATED MILK
CARDUI
CHEER
CHOOZ
CHRYSLER
CLOVERLEAF DRY MILK
COCA-COLA
COLGATE DENTAL CREAM
CONTINENTAL BAKING
CREOMULSION
CRISCO
DENTYNE CHEWING GUM
DIXIE PEACH
DOAN'S PILLS
DR PEPPER

EX-LAX
FALSTAFF BEER
FEEN-A-MINT
FLETCHER'S CASTORIA
FOLGER'S COFFEE
FORD
FOUR-WAY COLD TABLETS
GLEEM TOOTHPASTE
GLOVER'S HAIR PRODUCTS
GOLD MEDAL FLOUR
GOODYEAR TIRES
GULF OIL
HUNT FOODS
INT'L HARVESTER APPLIANCES
ITALIAN-SWISS COLONY WINES
JAX BEER
JERIS HAIR TONIC
JEWEL SHORTENING
KELLOGG'S CORN FLAKES
KROGER STORES
LARIEUSE HAIR COLORING
LA ROSA MACARONI
LIPTON TEA
LYDIA PINKHAM
MAGIC CHEF RANGES
MAINE SARDINE INDUSTRY
MAXWELL HOUSE COFFEE
McCORMICK'S TEA & SPICES
NIAGARA STARCH
NuMAID MARGARINE
OCTAGON DETERGENT
PAL BLADES
PAN AM GAS
PAPER-MATE PENS
PEPSI-COLA
PET EVAPORATED MILK
PHILIP MORRIS CIGARETTES
POWERHOUSE CANDY

PREAM
REAL-KILL
RICELAND RICE
RICHARDS WINE
ROMAN CLEANSER BLEACH
ROYAL CROWN HAIR DRESSING
SAL HEPATICA
SAYMAN SOAP
SEVEN-UP
666 COLD REMEDY
SSS TONIC
SCHAEFER BEER
SNYDER'S POTATO CHIPS
SOUTHERN BELL TELEPHONE
SPEED QUEEN RANGES
STANBACK
STAR KIST TUNA
STRONGHEART DOG FOOD
SULFUR-8 HAIR CONDITIONER
SUPER SUDS
SUNBEAM BREAD
SUN OIL CORP.
TAYSTEE BREAD
TETLEY TEA
TIDE
TUBE ROSE SNUFF
UNCLE BEN'S CONVERTED RICE
U. S. ROYAL TIRE
U. S. TOBACCO PRODUCTS
VASELINE HAIR TONIC
WALKER'S AUSTEX CHILI
WARD BAKING CO.
WHITE CROSS INSURANCE
WILDROOT CREAM OIL
WILSON FRESH MEATS
WILSON BAKE RITE SHORTENING
WONDER BREAD
WRIGLEY'S GUM



"Blue-chip" air clients: Negro Radio today abounds in air schedules placed nationally by big clients, or on co-op basis through retailers or dealer groups. Montage above includes such national spot or co-op buyers as: Coca-Cola, on KTXN, Austin; Ford

cars, on the "Kae Williams Show" heard on Philadelphia's WHAT; Sunbeam Bread, a regular sponsor on WSOK, Nashville's "Louise Fletcher" series; Carnation Milk, air-sold to Chattanooga Negroes by WMFS; Caloric Stoves, co-op advertiser on WBOK, New Orleans

When the returns were in, Family Furniture's Arnold Horn contacted the pioneering Negro-appeal station to report:

"Our contract with WHAT was for a total expenditure of \$609 covering a period of seven weeks to advertise Caloric Gas Ranges. We based the average sale at \$225 per range. Through the exclusive use of WHAT, we sold 122 gas ranges, which resolved itself into the following breakdown:

"For every \$1.00 spent, the yield was \$45.07 in sales. For the \$609 which was the total expenditure on

WHAT, there was a total sales volume of \$27,450 or an advertising cost of 2.2% of sales.

"You can readily understand why our sales department is completely 'sold' on WHAT. Never, in our many long years in the appliance business have we encountered such a terrific sales result as that which we enjoyed through the use of WHAT."

Real estate (KOWL, L.A. area): Star performer in the program lineup of this 10 kw. Los Angeles-area station is D.J. Joe Adams, now celebrating his sixth year with the station.

Recently Holly Manor Estates, a new housing tract in Compton, bought a series of minute announcements on the *Joe Adams Show*, Thursdays, Fridays and Saturdays. Object: to sell 33 new homes in their tract. The homes were priced at \$11,500 and a down payment of \$1,500 was required. No other advertising was used.

Reported the station:

"The results were spectacular. Every home was sold within three weeks, representing a gross sale of \$379,500 at a total advertising cost of less than \$400 for radio time. Tract owners (Please turn to page 153)



Juanita Hall, star of NNN's "Ruby Valentine" daytime soap opera, meets trio of small-fry fans in grocery store. Show, aired since January

on transcribed multi-market basis, is sponsored by Pet Milk and Philip Morris. Daytime serials have always had high ratings in Negro homes

4 NNN: Negro Radio's network

National Negro Network was built around transcribed "Ruby Valentine" show, now has 45 outlets. Web plans new shows, more research

To most people, the morning of 25 January 1954 was just another mid-winter morning.

But to a small group of executives in New York, Chicago and St. Louis, and to hundreds of thousands of Negro radio listeners, it was much more than just a date on the calendar.

It was the day on which *Ruby Valentine*, a transcribed across-the-board soap opera, first took to the air on 10 Negro-appeal stations in the U. S. to become the first program of the National Negro Network. The alternate-day sponsors: two advertising "blue chip" accounts, Pet Milk and Philip Morris.

It was also the date on which Negro-appeal radio passed its last big frontier and began to offer advertisers a network-level service as well as spot

radio purchasing throughout the largest Negro markets in this country.

Many an adman and a number of Negro leaders pondered the questions: Why a soap opera? Why not something with more prestige to launch network-level service to Negroes?

The answers are significant, and help to explain how and why the National Negro Network came into being in the first place.

There were three good reasons for a soap opera instead of, say, a concert by Marion Anderson or an adaptation of *Othello*. They were:

1. The backers of *Ruby Valentine* were going by the form charts in picking their network entry: ratings have shown for several seasons that ordinary daytime serials rate very highly in Negro homes— even against many

Negro d.j. programs and homemakers.

2. *Ruby Valentine* was concocted out of ingredients that its planners knew had acceptance with Negro listeners—blues and popular music, personalities with which the ordinary Negro listener could identify herself more readily than in an ordinary "white"

(Please turn to page 150)

NNN President Leonard Evans (second from left) meets with advertising and sales reps of Pet Milk and Philip Morris, web clients, for recent "Ruby Valentine" promotion in Detroit



NEGRO RADIO OK GROUP

REACHING 1,250,000 NEGROES

The Gold Coast of the Gulf Coast from Corpus Christi, Texas to Panama City, Florida . . . the greatest industrial expansion and increased wages of any area in the entire U.S. The OK Group covers a population of over 4,000,000 people and over 1,250,000 Negroes.

FIRST IN NEW ORLEANS (WBOK) . . . the first NEGRO HOOPER taken in New Orleans offers proof positive that WBOK dominates the Negro audience of 248,000 . . . with a share of audience of 44% and at many periods of the day more than all other ten stations added together . . . and better than two to one over its all Negro competitor.

FIRST IN BATON ROUGE (WXOK) . . . the highest rating in the important morning segment . . . first overall in Hooper between 7:00 A.M. and 6:00 P.M. With close to 40% of the population in the area being Negro, WXOK is the best buy.

FIRST IN LAKE CHARLES (KAOK) . . . latest ratings show KAOK first (morning, afternoon and night) in this rich market with the highest per family income in the state. During its Negro programming KAOK reaches the largest audience of any station.

TOPS IN HOUSTON (KYOK) . . . for Negro radio, reaching more than 246,000 Negroes in Harris County alone. KYOK's nationally famous Negro DJs have made its Negro programming a near sell out to local, regional and national advertisers.

A Radio Bargain

A low cost buy.
BUY ONE SPOT ON ALL FOUR STATIONS FOR \$17.51. A low cost buy . . . one contract . . . one affidavit . . . one bill.

\$17.51

Nobody . . . but nobody can reach more people or sell more goods at a lower cost per thousand on the Gold Coast of the Gulf Coast than the OK Stations. Make the four station buy and save money (15% discount) . . .



Represented by Forjoe and Company for the Louisiana Stations; John E. Pearson Company for Houston.

Stanley W. Ray, Jr., Vice Pres. & Gen. Mgr., 505 Baronne, New Orleans, 12, La.

WB NEW ORLEANS	K  OKEY DOKEY Jive and Blues DJ
WB NEW ORLEANS	K  HONEYBDY HARDY Spiritual and Gospel DJ
WB NEW ORLEANS	K  MAMA LDU Homemaker and Spiritual Program
WB NEW ORLEANS	K  CHAMP CLARK Sportscaster and Public Relations Representative
WX BATON ROUGE	K  DIGGIE DDD Jive and Blues DJ
WX BATON ROUGE	K  GOLDEN BOY GRIFFITH Spiritual and Gospel DJ
WX BATON ROUGE	K  PROF. MURRY News, Sports and Public Relations Representative
KA LAKE CHARLES	K  BUBBER LUTCHER Blues, Jive and Spiritual DJ
KY HOUSTON	K  HOTSY TOTSY Blues and Jive DJ
KY HOUSTON	K  REV. TILLMAN Spiritual DJ and Public Relations Representative

5 Tips on selling via Negro radio

What type of show to buy?
What copy slant? Best time
slots? Herein are answers

The WDAS, Philadelphia disk jockey didn't like the look of the copy. But he read it anyway.

Within minutes, the Negro-appeal station's phones were ringing. Negro callers were furious.

Station manager Bob Klein started checking in a hurry and soon discovered what had gone wrong. A large super market, anxious to stimulate weekend sales in its meat department, had sent over some last-minute copy which went something like this:

"Say, folks . . . want some good ol' Southern eating? Well, just get a load of some of these weekend meat specials just waitin' for you to come in and buy 'em."

The copy went on to explain what the "specials" were. Pig knuckles. Ham hocks. Chitlins. Plate beef. Kidneys. And other meat cuts in the lowest price brackets.

A typical comment from a Philadelphia Negro listener who lived in the swank Lincoln Drive area of Germantown summed up the trouble. "I wouldn't feed that kind of stuff to my poodle," she told the station.

SEVEN WAYS YOU CAN IMPROVE YOUR NEGRO AIR CAMPAIGNS

1. *Never use Negro-appeal radio to sell a second-rate product, or one which is stereotyped as a "colored" product. Negroes today earn good wages, prefer to buy premium-priced and top-quality merchandise*
2. *Don't try to use high-pressure selling methods in Negro Radio. The Negro listener resents it, will show his dislike at the cash register. Approach should be simple, factual, built on logical "reason why"*
3. *Experiences of leading Negro-appeal stations and top advertisers show that, with few exceptions, commercials aimed at Negro dialers produce the best results when they are done live by Negro artists*
4. *Attempts by advertisers to produce a synthetic "Negro speech" in agency copy usually don't work out. Stations recommend that the talent be furnished fact sheets, be allowed to work "in own style"*
5. *Don't expect short-term miracles from Negro radio. Campaigns must be consistent, just as they are in "regular" radio to get results. Veteran advertisers prefer 26- and 52-week Negro air campaigns*
6. *Live programs, and music shows composed of race records are not the only way to sell the Negro air audience. True, they attract a big audience. But gospel programs, homemakers reach more Negro women*
7. *Although quality of available radio research in Negro market is improving, there are still many gaps. A good picture of local Negro radio can often be obtained quickly from sponsor's own distributors*

Needless to say, the advertiser's next set of commercials on the *Randy Dixon Show* went back to plugging the prime steaks and better-grade poultry which had been featured successfully before.

"Negro listeners will blow their tops at the 'condescending' commercial," WDAS' Bob Klein explained. "In this case, the 'good ol' Southern eating' was exactly the kind of things Negroes don't look back to with any fond remembrance."

Things like this don't happen too often in Negro Radio today. Advertisers and their commercials are carefully screened. Many stations have firm policies about advertising acceptability.

"A recent survey of Negro consumer habits indicated an overwhelming preference for nationally known, brand-name products," Manager Harry Novik of WLIB, New York, told SPONSOR.

"Given a choice, a Negro consumer will always buy quality merchandise if he or she can possibly afford it and will not be satisfied with a little-

known or substitute product. We test out new products and get a reaction to advertising claims from a panel of Negro editors and community leaders before we accept them on the station. In fact, it's safe to say that Negro Radio is generally more cautious in accepting advertisers than are print media slanted to Negroes."

This system of "advertising quality control" is now growing in Negro-appeal radio. The National Negro Network, for instance, has turned down offers of business which it feels won't measure up to a quality standard. Individual stations—like WERD, Atlanta; WBCO, Birmingham; WDIA, Memphis; KSAN, San Francisco; WRMA, Montgomery; WMFS, Chattanooga; KWBR, Oakland, and many others—hold a very strict check on the type of advertising they find ac-

(Please turn to page 146)

•••••
**Negro Radio section,
talent story, station
listings continue p. 137**

now FOR THE
first time
IN AMERICA

50,000

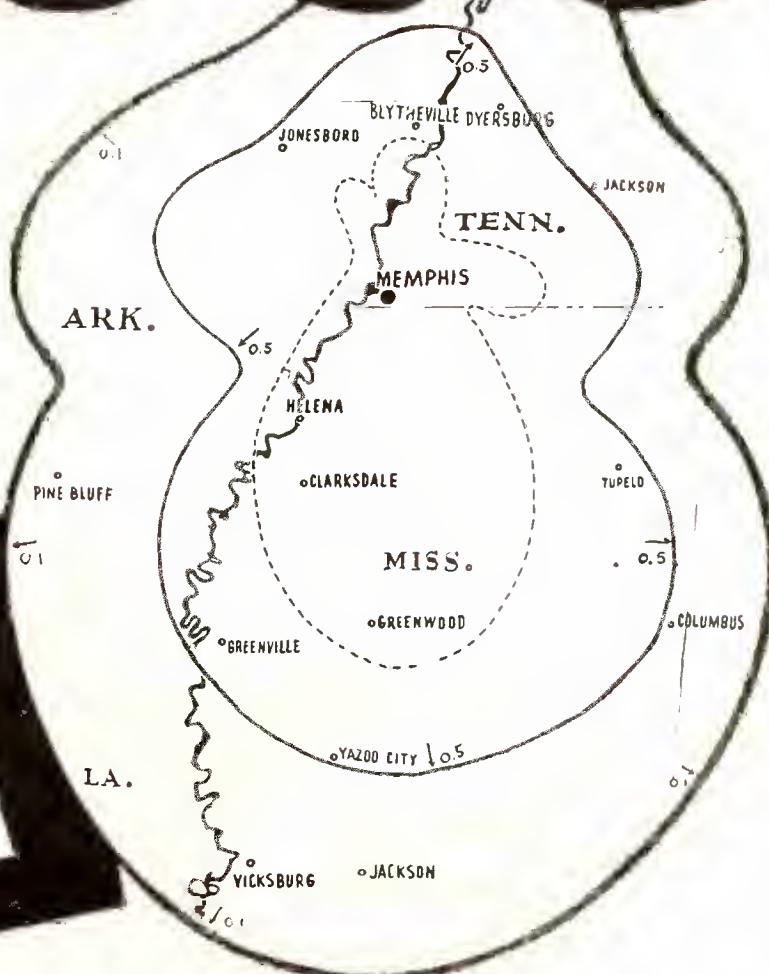
WATTS
BROADCASTING EXCLUSIVELY
TO NEGROES . . . A BIG
"GOLDEN MARKET" OF-

1/10th AMERICA'S
NEGRO POPULATION

WDLA

MEMPHIS, TENN.

TOP HOOPER AND PULSE RATED
STATION IN THE MEMPHIS MARKET!



Represented by
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio
than to any other radio station in the Queen City!

Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio



WKRC RADIO AND TELEVISION

CBS RADIO AND TELEVISION NETWORK

WKRC-TV programming

bit for a King



CBS programming dominates
the Cincinnati area day and night
over WKRC-TV.

Radio Cincinnati, Owners and Operators of
WKRC-Radio, Cincinnati, Ohio
WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio
WTVN-Radio, Columbus, Ohio

Cincinnati, Ohio, Channel 12

Ken Church, *National Sales Manager*

PRESENTED BY THE KATZ AGENCY

20 SEPTEMBER 1954



*Irwin A. Vladimir
(President)
Irwin Vladimir & Co., Inc.*

LIKE MOST "Newsworthy", ADVERTISING EXECUTIVES MR. VLADIMIR'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

*Photographers to the Business Executive
565 Fifth Avenue, New York 17 PL 3-1882*

(Continued from page 19)

and interesting weeks of my life in Hollywood and environs on my own personal Operation TV FILM. Starting with breakfast dates each morning, and winding up with a quiet night cap the following morning (with lunches, office sessions, studio and on-the-lot investigations and cocktail meetings in between) I endeavored, in that 21-day stretch, to see every producer, director, writer, syndicator of tv films on the Coast. And I just about did. Among those who were kind enough to lend me of their knowledge and experience were Hal Roach Jr., Hal Roach Sr., Guy Thayer, Roland Reed, Billy Broidy, Carol Case, Basil Grillo, Dick Dorso and Barney Girard (all of Bing Crosby Enterprises), Louis Weiss, Louis Snader, Ben Frye, Desi Arnaz, Lucille Ball and literally scores of others. Prior to that Coast visit, I had spent equally long and enchanting hours with tv film men of every description in and around New York. I came away with one very strong impression:

That here was a new, dynamic industry in which virtually all the practitioners were groping to establish successful operating patterns. The producers of the highest-rated shows were losing money on the shows; the sponsors of those same shows were protesting that the costs were way out of line: etc., ad infinitum. From what I've observed film practitioners are still, for practical purposes, groping for successful operating patterns.

Not too long ago a gentleman named Harold See who manages KRON, San Francisco, confirmed this observation by proposing at a BMI Program Clinic that tv film syndicators attempt to join forces with the aim of standardizing practices and procedures. Other such efforts have been made by various groups in the past several years. Yet in no area of tv film activity does there seem to me to be a greater need for an exchange of information about actual experiences than on the sponsor-advertiser level. In the earlier days of tv film a number of advertisers took on either whole or part proprietorship of some film series. Lever Bros., for example, with *Big Town*; R. J. Reynolds with *Man Against Crime*; Sterling Drug with *Mark Sabre*; P&G with *Fireside Theatre*. All of these advertisers, and others, have utilized their series in several ways, presumably best suited to achieving their own individual objectives. The first two mentioned have been selling their film to stations and other advertisers on second and third runs in a fairly orthodox manner. Sterling, on the other hand, has set up a spot time for film exchange arrangement with stations, whereby Sterling gives a station *Mark Sabre*, in return for an amount of spot time equal to what the film would normally cost the station.

This subsequent (rerun) use of film originally produced and owned by an advertiser is merely one facet of activity on which an interchange of ideas and experiences might prove mutually beneficial. There are literally scores of others. I'd like to hear from anyone who may have any constructive thoughts on which presently existing group, or what sort of group might be created to serve as a study board and clearing house of tv film activity. Such a group, doing a conscientious job, could prove of immeasurable value to advertisers, agencies and others interested in the great tv film field. ★★★

CLASS-OF SERVICE
This is a full-rate
telegram or Cable-
gram unless its de-
ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(02)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = Int'l Letter Telegram
= Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SYA090 MB589

M-MWA268 NL PD MILWAUKEE WIS 1=

ADVERTISING MGR SPONSOR=

49 EAST 49 ST NYK=

WTW CHANNEL TWELVE MILWAUKEE ANNOUNCES BASIC
AFFILIATION WITH ABC NETWORK APPOINTMENT OF EDWARD PETRY
COMPANY AS ITS NATIONAL SALES REPRESENTATIVE STOP TARGET
DATE FOR SERVICES AND FACILITIES OCTOBER TWENTY SEVEN
NINETEEN FIFTY FOUR STOP LOCAL SALES THOMAS E ALLEN SEVEN
TWENTY TWO EMPIRE BUILDING BROADWAY SIX NINE NINE ONE
TWO=

WTW MILWAUKEE AREA TELECASTING CORP=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

20 SEPTEMBER 1954

NEW AND UPCOMING TV STATIONS

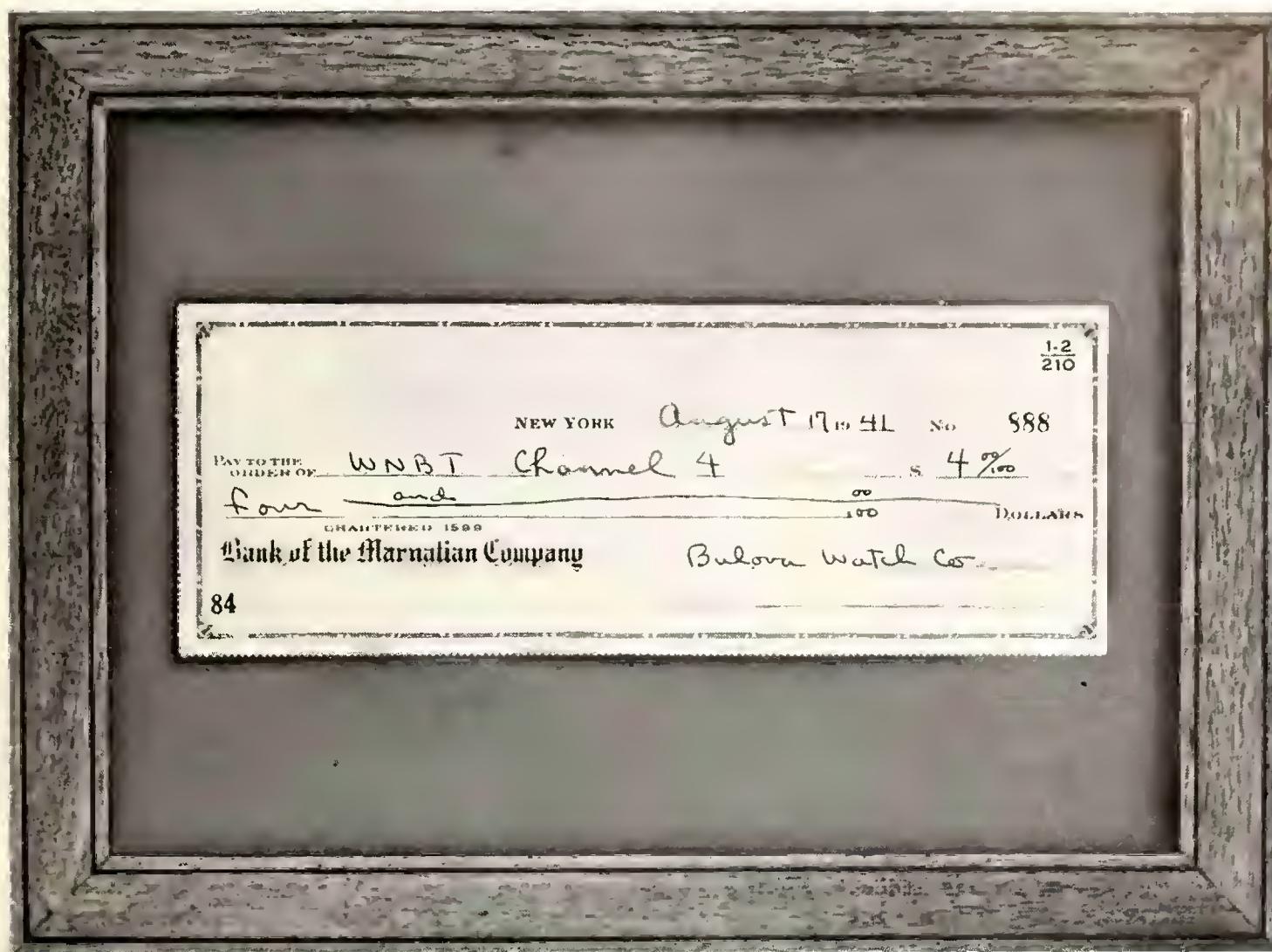
I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DN-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET (1000)	PERMITTEE & MANAGER	RE
ASHEVILLE, N. C.	WLOS-TV	13	18 Sept.	170	2,850	ABC, Du M	2	204 vhf	Skyway Broadcasting Co. Charles H. Britt, pres. Charles B. Britt, exec. v.p. Bradley H. Roberts, coml. mgr. Fred Brown Jr., pgm. mgr. Chas. B. Britt, exec. v.p. Murray Carpenter & Assoc. Murray Carpenter, pres & gen. mgr. Rudy Mareoux, bus. mgr. Robert Walton, tel. sls. mgr. William Clark, operations mgr. Clifton Reynolds, proj. mgr. Southern Broadcasting Co. J. Drayton Hustle, pres. & gen. mgr. Theodore D. Maybank, v.p. Douglas Brasham, dir. operations & asst. mgr. Philip D. Porterfield, sls. mgr. Edward Brant, tel. sls. mgr. Robert W. Cawley, pgm. mgr. Walter Nelson, chief eng	Vernard Rint McC last SE-
BANGOR, ME.	WTWO	2	12 Sept.	14	641		2	78 vhf	Murray Carpenter & Assoc. Murray Carpenter, pres & gen. mgr. Rudy Mareoux, bus. mgr. Robert Walton, tel. sls. mgr. William Clark, operations mgr. Clifton Reynolds, proj. mgr.	Vernard Rint McC
CHARLESTON, S. C.	WUSN-TV	2	25 Sept.	100	790	Du M, NBC	2	115 vhf	Southern Broadcasting Co. J. Drayton Hustle, pres. & gen. mgr. Theodore D. Maybank, v.p. Douglas Brasham, dir. operations & asst. mgr. Philip D. Porterfield, sls. mgr. Edward Brant, tel. sls. mgr. Robert W. Cawley, pgm. mgr. Walter Nelson, chief eng	H-R
FORT WAYNE, IND.			See Waterloo, Ind.							
HARRISBURG, PA.	WCMB-TV	27	15 Sept.	184	930		1	NFA	Rossmoyne Corp. Edgar T. Shepard Jr., pres. Edgar K. Smith, v.p. & gen. mgr. Rudolf O. Mareoux, sls. mgr. J. Howard Blair, chief eng.	Donald Carr
HARTFORD, CONN.	WGTH-TV	18	22 Sept.	163	640		1	NFA	General-Times Television Corp. Thomas F. O'Neill, pres. & gen. mgr. Fred W. Wagenvoord, v.p. & gen. mgr. John M. Kinsella, sls. mgr. John O. Downey, pgm. dir. Daniel German, film dir. Rogers Holt, chief eng.	H-R
MONTPELIER, VT.	WMVT	3	25 Sept.	18	2,729	ABC, CBS	1	NFA	WCAX Broadcasting Corp. C. P. Hasbrook, pres. & treas. Marela B. Hasbrook, v.p. Stuart T. Martin, gen. mgr. John A. Dobson, sls. mgr. James W. Tierney, chief eng.	Weed
MUSKOGEE, OKLA.	KTVX	8	15 Sept.	316	1,020	ABC, Du M	1	NFA	Tulsa Broadcasting Co. John T. Griffin, pres. L. A. Blust, v.p. & gen. mgr. James P. Walker, asst. gen. mgr. William Swanson, tel. & reg. sls. mgr. Ben Holmes, natl. sls. mgr. Ted Cramer, prog. dir. Lewis Brown, chief eng. George Ketchem, prom. dir. Robert T. Snider, eng. dir.	Avery Karr
SALT LAKE CITY, UTAH	KUTV	2	29 Sept.	45	3,060	ABC	3	164 vhf	Utah Broadcasting & Telecasting Corp. Frank C. Carmen, gen. mgr. S. John Shile, com. mgr. John P. Brophy, pgm. dir. Lynn Jonson, chief eng. Miles T. Ivers, film dir. Brent Kirk, prod. mgr.	Hollie
TULSA, OKLA.	KVOO-TV	2	30 Sept.	35	200		3	230 vhf	General Plains Enterprises William Skelly, pres. Dean A. McGee, chairman Robert S. Kerr, v.p. W. B. Way, gen. mgr.	H-R
WATERLOO, IND.	WINT	15	26 Sept.	12	800		2	93 uhf	Tri-State Television Inc. R. Morris Pierce, pres. E. Harry Camp, v.p. Frederick C. Wolf, treas. E. J. Sklenka, sec. Ben B. Baylor Jr., v.p.-gen. mgr. Robert C. Currie Jr., pgm. mgr. Charles Wallace, chief eng.	
WINDSOR, ONT., Canada (Detroit)	CKIW-TV	9	16 Sept.	325	670	CBC, Du M	4	1,468 vhf	Essex Broadcasters Inc. J. E. Campeau, pres. & gen. mgr. E. W. Wardell, com. mgr. R. J. Johnston, Canadian sls. mgr. S. C. Ritchie, prog. dir. William Carter, chief eng. Arthur McCall, film buyer	Adam Ti

Stations going on the air listed here are those which were on between 18 Aug. and 10 Sept. on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. * Effective radiated power. Aural power usually is half the visual power. **Antenna height above average terrain, not above ground. ***

Information on the number of sets in markets where not designated as being from NBC consists of estimates from the stations or reps and must be deemed approximate figures available at presstime on sets in market.

COLLECTOR'S ITEM



\$4.00 for a 1-minute TV spot in the Number 1 U.S. market! That was what our first advertiser, Bulova Watch Company, paid, based on the very first television rate card in America — issued by WNBT, NBC's key station in New York. The year was 1941.

Today — in 1954 — a 20-second station break costs \$350 AND IS A BETTER BUY! Here's why:

Thirteen years ago there were 3,000 TV homes in the New York area. A 5.0 rating meant a \$4.00 spot gave a cost-per-thousand-homes of \$26.67.

Today, with 4,327,000 TV homes in the WNBT area, the same rating of 5.0 means a cost-per-thousand of only \$1.62.

For collecting customers, *today's* WNBT rate card is *really* the precious collector's item.

But economy isn't the whole story. WNBT is first by many standards.

FIRST IN NET BILLINGS

During the month of August, WNBT sold \$2½-million in television advertising — more than any other New York TV station.

FIRST IN ADVERTISER-SERVICE

WNBT made a clean sweep in the 1954 Billboard Competition for excellence in merchandising, promotion, and advertising. 3 out of 3 first prizes!

FIRST IN NEWS

The 11th HOUR NEWS, with John K. M. McCaffrey, is by far New York's highest-rated daily local TV news program.

FIRST IN COLOR

WNBT schedules more color television programs than any other New York television station.

No doubt about it, in the 13 years since WNBT's historic Rate Card #1, almost everything about television has changed except the basic superiority of WNBT.

If you'd like a souvenir copy of television's first rate card — a fascinating collector's item and useful conversation piece — call or write WNBT, 30 Rockefeller Plaza, New York 20, New York.

WNBT Channel 4  in New York • a service of  Represented by NBC Spot Sales

DAVID NIVEN

... each
story selected
and introduced
by its own star!

ANGELA LANSBURY

... stories
from the
works of cele-
brated writers!

THOMAS MITCHELL

39 BRAND NEW FIRST RUN 1/2 HOUR TV FIL

The Star and th

Setting a new standard of excellence
for local and regional Spons

... and many, many more top Hollywood names . . . Judith Anderson . . . Keefe Brasselle . . . Stephen McH

PETER LORRE

JOANNE DRU

EDMUND GWENN

TERESA WRIGHT

Story

W. SHARPE, Executive Producer
Ken Lewis, Producer

FLASH! Bought by Liebmann Breweries for California, New York City, New Haven and Binghamton!

JAN STERLING

BRIAN AHERN

FRANK LOVEJOY

ALEXIS SMITH

... included
are 13 tales
by Somerset Maugham!

... by the
producers of
4 STAR PLAYHOUSE!

OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY

Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 18 October

Show name	Syndicator	Producer	Length	No. in series
-----------	------------	----------	--------	---------------

ADVENTURE

Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	520
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	267
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	267

CHILDREN'S

Adventures of Danny Dee	Danny Leo	Irwin Rosso	15 min.	130
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13

COMEDY

Meet Corliss Archer ⁴	Ziv	Ziv	30 min.	39
Meet the D'Briens	Official	Roland Roed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100

DOCUMENTARY

Impact	Natl. Telefilms	Horbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsroom	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26

DRAMA. MYSTERY

All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas TV	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Proctor	30 min.	39
Mayor of the Town ⁵	UTP	Gross-Krasne	30 min.	29
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story ¹	Official	4-Star Prod.	30 min.	39
The Whistler ⁴	CBS TV Film	Leslie Parsons	30 min.	39

EDUCATIONAL

This Is Charles Laughton	TeeVee	Gregory Harris	15 min.	26
--------------------------	--------	----------------	---------	----

Show name	Syndicator	Producer	Length	No. in series
-----------	------------	----------	--------	---------------

MUSIC

Florian ZaBach Show ¹	Guild Films	Guild Films	30 min.	39
Frankie Laine Show ¹	Guild Films	Guild Films	30 min.	39
Horace Holdt Show ¹	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music ²	Jan Prod.	Barrett	30 min.	26

NEWS

Adventures In the News	Sterling	Telenews	15 min	26
------------------------	----------	----------	--------	----

PANEL

Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
-----------------------	-------------	------------	---------	----

SPORTS

All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprisos	Allan Black	15 min.	52
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fights ⁵	The Big Fights	The Big Fights	60 min.	52
This Week In Sports	INS	Hearst-Motrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters In Action ⁵	The Big Fights	The Big Fights	15 min.	52

VARIETY

Date with a Star ¹	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26

WOMEN'S

The Sewing Room ³	Zahler Films	Centaur	15 min.	13
------------------------------	--------------	---------	---------	----

¹Sold to Rheingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. ²Sold to Pacific Telephone in California, Washington and Oregon. Other markets available to local sponsors. ³Available in color. ⁴Available 1 September. ⁵Formerly known as Greatest Fights Inc. ⁶\$39 in black & white; 13 in color. ⁷Ready 15 Oct 1954. ⁸Another 52 in production. SPONSOR invites all tv film syndicators to send information on new films.



"T'AIN'T ONLY WHAT YOU GOT— IT'S HOW YOU USE IT!"

Little Egypt could doubtless boast some special features that most of us hayseeds at WDAY-TV ain't got—but boy, how we *use* what we *do* got!

First, we got the *only TV tower* in the fabulous Red River Valley—the only TV *station* in Fargo!

INTERCONNECTED FOR LIVE NETWORK PROGRAMS
ON OCTOBER 1, 1954
Location Of TV Stations
Nearest To Fargo, N. D.
Minneapolis-St. Paul . . . More than 200 miles
Bismarck, N. D. More than 185 miles
Valley City, N. D. More than 50 miles

Second, we got the *best* programs from NBC, CBS and ABC, and leading film producers—plus 57 sparkling local programs!

Third, we got engineering and programming know-how that's worth approximately a million watts, as far as audience preference is concerned!

And lots more! Ask Free & Peters!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC.
Exclusive National Representatives



WREX-TV
47,000
WATTS
E.R.P.

FALL
SCHEDULE

ASSURES YOU
THE "Lion's Share"
of the big
ROCKFORD - MADISON
AREA AUDIENCE

- ★ Disneyland
- ★ I Love Lucy
- ★ U.S. Steel Hour
- ★ Professional Football Games
- ★ Jackie Gleason Show
- ★ Voice Of Firestone
- ★ N.C.A.A. Collegiate Football
- ★ Robert Q. Lewis Show
- ★ Blue Ribbon Bouts
- ★ Bob Crosby Show
- ★ Toast Of The Town
- ★ Perry Como
- ★ Arthur Godfrey
- ★ Make Room For Daddy
- ★ Meet Millie
- ★ I've Got A Secret
- ★ What's My Line
- ★ Strike It Rich



WREX-TV
13

Now Serving
Over 214,992
Television
SETS

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS  ABC

REPRESENTED BY
H-R TELEVISION, INC.

Film notes and trends

Scaps film for time: Sterling Drug has found a unique way to rerun its film property. It's swapping its tv film show, *Mark Sabre*, in exchange for announcements on tv stations.

Number of announcements used per market vary, depending both on the station's rate card and whether the show is first, second or third-run in the particular market. Stations benefit because they pay for the show with time, not money, and then resell it to local advertisers.

The plan was inaugurated in August, and, according to Sterling's agency, Thompson-Koch, 40 stations have already signed the show. Sterling expects to get a few hundred thousand dollars' worth of "free" advertising on these stations as a result of these sales.

Mark Sabre has been shown over ABC TV by Sterling for the past two years. There are 57 half-hour films in the series.

Remembers reruns: Three out of four tv viewers who watch reruns are aware they've seen the show before, according to a recent survey by Advertex Research.

Many of these viewers (45%) said they watch repeats because they "enjoy seeing a good show more than once." Some 30% said they watched a rerun because "usually nothing better is on."

Do these viewers approve of the idea of repeating programs? Three out of 10 answered "yes," qualifying this response by saying that a show must be "good" or "interesting" to bear repetition. Five out of 10 disapproved of the practice.

Those who most vehemently expressed disapproval claimed reruns annoy them and they are a "cheap trick" (14%). Approximately 9% of the respondents said they would "rather see something new or differ-

ent" on tv. Most of those who disapproved (55%) said they "just don't like to watch a program over."

The best thing about reruns, said the respondents, was the opportunity they afford to see programs missed the first time around. The worst feature of reruns is that repeat shows are often "boring, monotonous, tiring."

The Advertex survey was conducted in the New York area during July 1954 and was based on personal interviews in 751 tv homes. The programs analyzed were *Dragnet*, *Groucho Marx*, *Four Star Playhouse*, *Our Miss Brooks*, *Burns & Allen* and *Private Secretary*. All six programs drew approximately 90% of their rerun audiences from past viewers.

Stars do commercials: Local sponsors of Guild Films tv properties can now have their products plugged by the stars of Guild shows.

Under a new plan recently announced by the syndication firm, two types of commercials are available for local sponsors:

1. The straight endorsement, running from 30 seconds to a minute, with the star exhibiting the product and describing it against the permanent setting of the show.

2. An eight- to 10-second commercial in which the star mentions the product and introduces the conventional commercial generally shown during program intermissions.

Commercials will be as varied as the sponsor wishes, according to Art Gross, director of client relations for Guild. They may incorporate special settings, stop-motion animation and other special optical effects including split screen and rear-screen projection as well as lettering and title overlay.

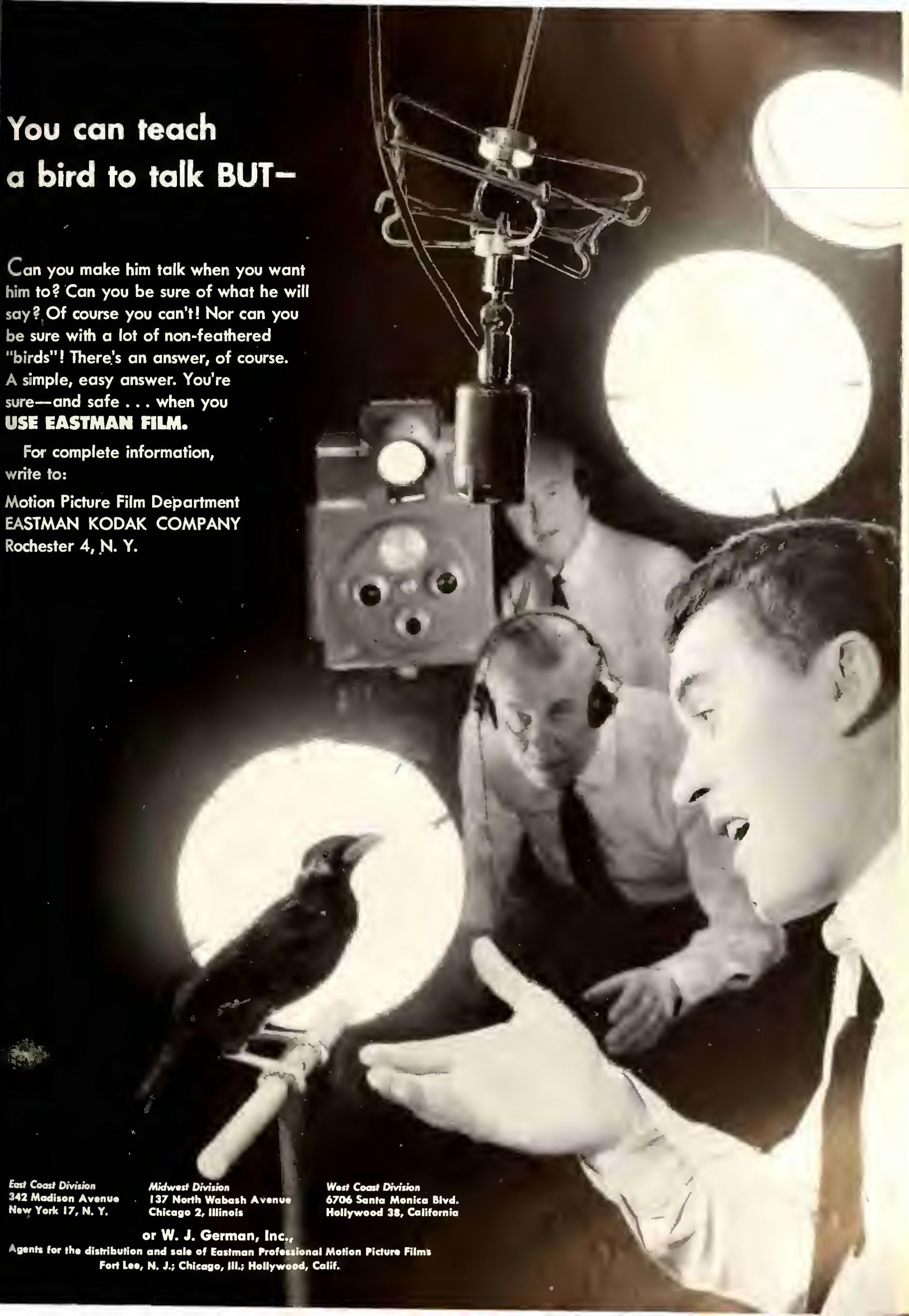
Film Basics reprints: Sponsor Services has reprinted the six-page Film Basics section which appeared in the 1954 *Fall Facts* issue, 12 July. Film Basics is packed with valuable data on the rapidly-growing tv film industry, including information on reruns, network and local film programming. Prices: 100 or more copies, 15c each; 25 or more copies, 20c each; single copy, 25c. You may order by writing to Sponsor Services, 10 East 49th St., New York 17.

You can teach a bird to talk BUT—

Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course. A simple, easy answer. You're sure—and safe . . . when you **USE EASTMAN FILM.**

For complete information,
write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or W. J. German, Inc.,

Agents for the distribution and sale of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.



WHAT HAPPENED

... AFTER THE

FTER THE SHOW IS OVER OMMERCIAL'S DONE?

**MERCHANDISING IS THE ALL-IMPORTANT
SECOND STEP THAT BRIDGES THE GAP BETWEEN
YOUR MESSAGE AND THE CASH REGISTER**

ommercial says, "Remember
me." Merchandising says,
"I saw me on television . . . here
I am." Result? Many more sales
than unsupported commercials will
occur.

In with an NBC FILM DIVISION
show, you get the most powerful
merchandising package in all
the work for you. This includes
the industry's largest assortment of
off-sale and other merchandising
pieces, publicity, audience pro-
duction, exploitation, and advertising
as.

The NBC Film Division's com-

plete merchandising packages are
specially designed for each show to
increase the sales effectiveness of
every commercial . . . to wrap up
viewers and deliver them as
customers.

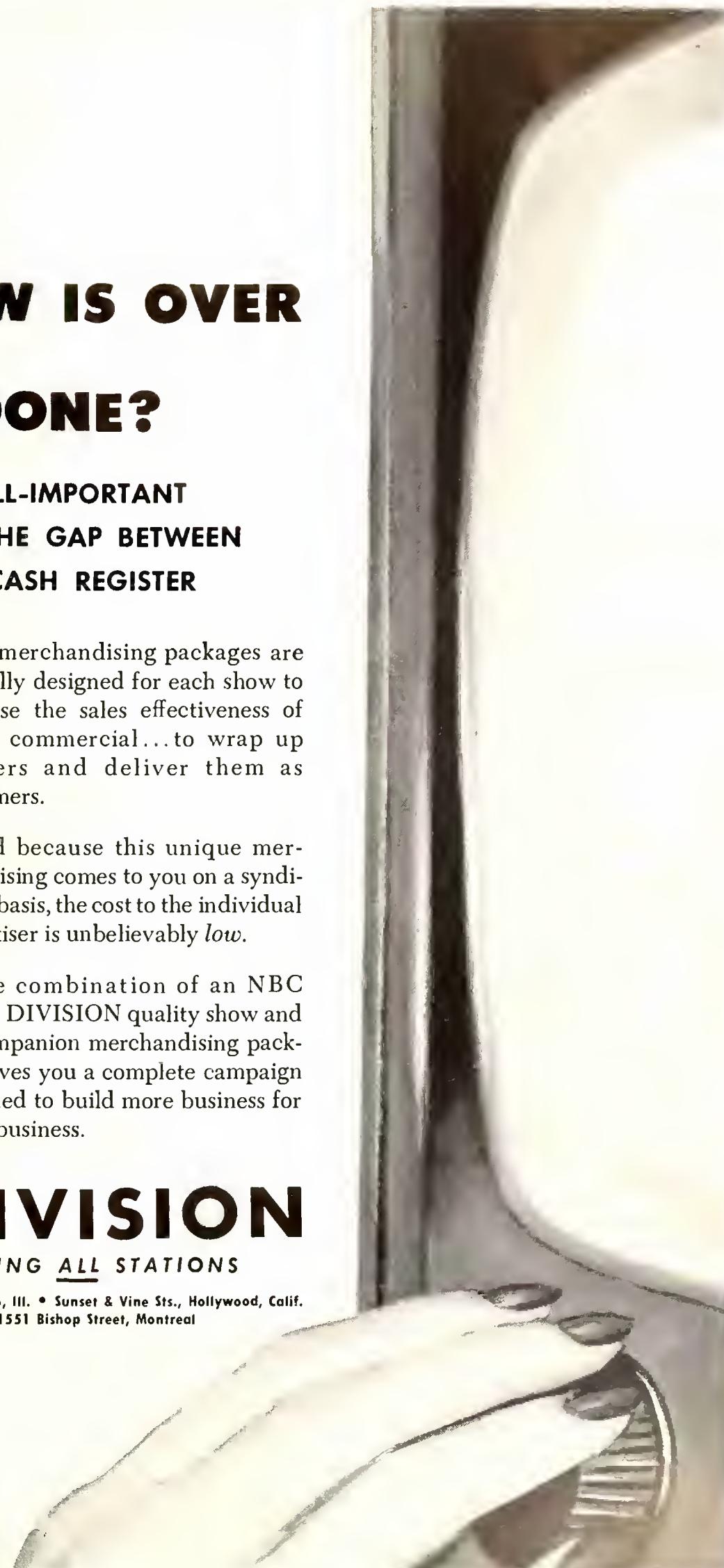
And because this unique mer-
chandising comes to you on a syndi-
cated basis, the cost to the individual
advertiser is unbelievably *low*.

The combination of an NBC
FILM DIVISION quality show and
its companion merchandising pack-
age gives you a complete campaign
designed to build more business for
your business.

NBC FILM DIVISION

SERVING ALL SPONSORS... SERVING ALL STATIONS

Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal



RESTAURANT

SPONSOR: Island Tug & Barge Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *So that their employees would have a handy place to eat, the Island Tug & Barge Co. built a distinctive restaurant from a converted ship's galley and superstructure. But the restaurant lost money because of low volume. Then the firm bought two announcements daily for a month on CJVI. In spite of the location across a bridge, under two railroad tracks, amid shipyards the restaurant got so much business the announcements had to be discontinued. Daily cost of the short-lived campaign: \$9.50.*

CJVI, Victoria, B. C.

PROGRAM: Announcements



SIGHTSEEING

SPONSOR: Crystal Cave Co.

AGENCY: Ad-Art Association

CAPSULE CASE HISTORY: *To promote tourist interest in this natural wonder, the cave company bought one participation weekly for 13 weeks on the Hi Neighbor show with Ralph Collier, a daily program aired at 4:00 p.m. In the first announcement, which cost \$45, the company offered listeners a folder describing the cave and featuring a map showing the different routes to the attraction. More than 200 requests for the folders were received from the single announcement and requests continue to come in.*

WCAU, Philadelphia

PROGRAM: Hi Neighbor

NURSING SCHOOL

SPONSOR: Beaumont School of Nursing

AGENCY: Direct

CAPSULE CASE HISTORY: *A few weeks ago the sponsor renewed his contract on WHAT, telling the station that ". . . this renewal is for a one-year period and] . . . calls for additional time on your station. . . . We have found that WHAT has brought us a greater return for the least amount of money spent than any other advertising . . . response was indeed overwhelming . . . 75% of our enrollment due to WHAT . . . an amazing return . . . exceeded our expectations. . . ." The sponsor was buying six participations daily at \$5.25 each.*

WHAT, Philadelphia

PROGRAM: Participations

SEWING MACHINES

SPONSOR: Reliable Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, whose home office is in Lincoln, Neb., bought one five-minute program from 1:00 to 1:05 p.m. on WNAX one day recently. The Class "B" one-time rate was \$30.00. After the program, H. E. Donohue, partner in the sewing machine company, wrote WNAX that "The [program] . . . gave us excellent results. We were very well pleased and shall probably be wanting the services of your station again in the near future. . . ." Donohue told the station that the program produced 326 inquiries.*

WNAX, Yankton, S. D.

PROGRAM: Five-minute

LAUNDERETTE

SPONSOR: West Street Washette

AGENCY: Direct

CAPSULE CASE HISTORY: *When the Washette opened last spring, it budgeted \$100 monthly for advertising divided between newspapers and radio. William Heilmann, the owner, reports that ". . . we get greater return from our investment in four half-minute radio announcements each week than we do from our newspaper advertising." He said that he found his \$100 monthly appropriation for advertising was not too high. And he renewed for another year on WKVE.*

WKVE, Keene, N. H.

PROGRAM: Announcements

GARDEN CONSULTANT

SPONSOR: John D. Lyon, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *This spring the sponsor signed for two five-minute programs weekly at the early hour of 6:00 a.m.—but it signed somewhat reluctantly since it didn't think a program at that time would reach enough home and gardener listeners. Results started coming in, however, on the very first day. The sponsor increased the schedule to three programs weekly ". . . there has never been as much direct result from advertising as has been occasioned through these programs." John D. Lyon told the station. Cost: \$27.50.*

WBZ, Boston

PROGRAM: New England Farm

CEMENT FIXATIVE

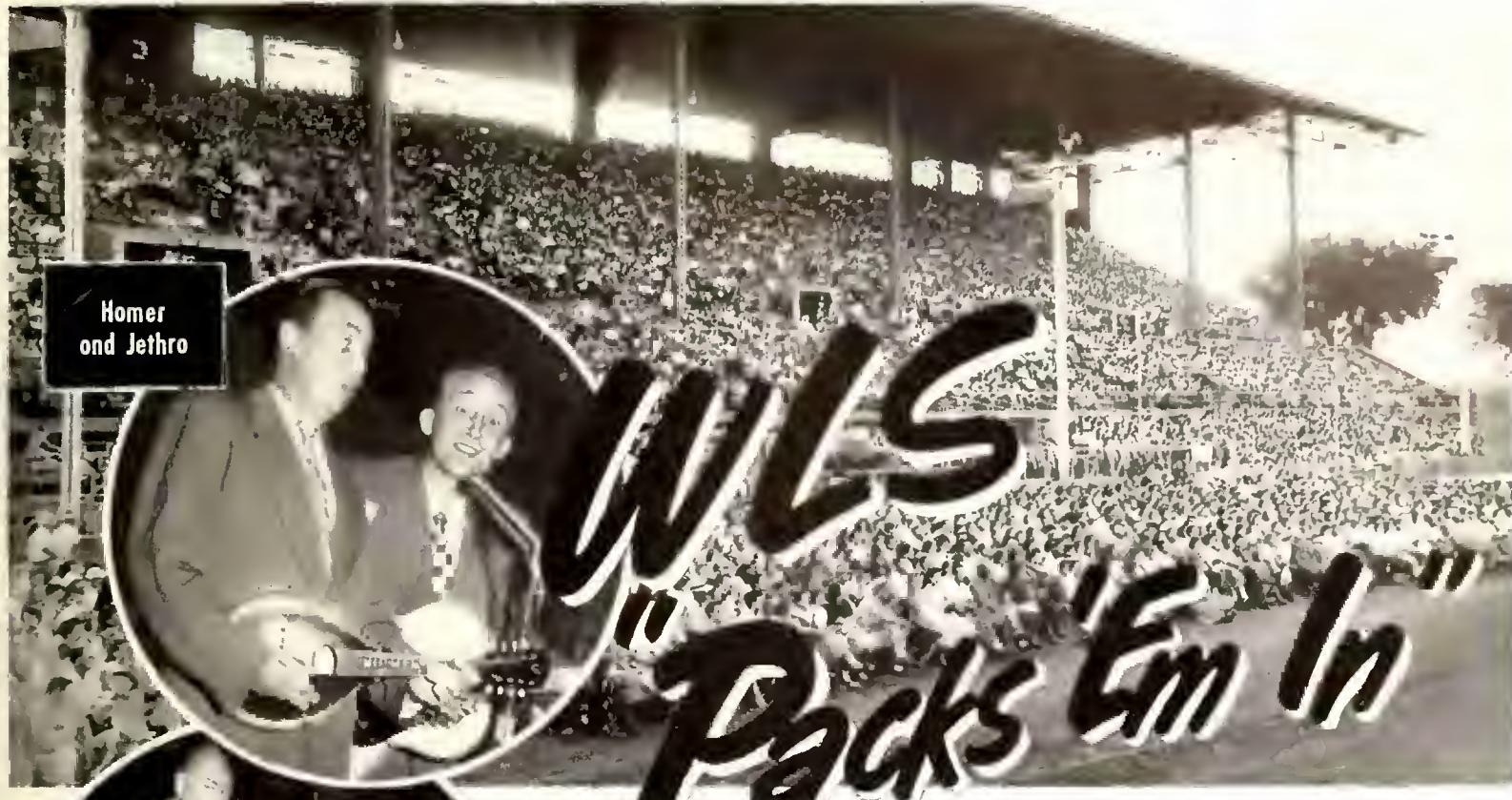
SPONSOR: McMillan Products Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, who owns 100 acres of cement floors, developed a product which will allay the "dusting" common to such floors. Called McMillan Top, the product was so successful on McMillan's own jobs the firm decided to offer it on the retail market. Last November McMillan bought six announcements for a two-week period on WJBK. But results were so good the company signed for five announcements weekly on a "till forbid" basis. The firm, which started with 5 dealers, now has more than 200 in the Detroit area.*

WJBK, Detroit

PROGRAM: Announcements



**...RAIN OR SHINE
...INDOORS OR OUT**

When Midwest America plans its county and state fairs or community celebrations of any kind WLS is the place they look to for proved stage entertainment.

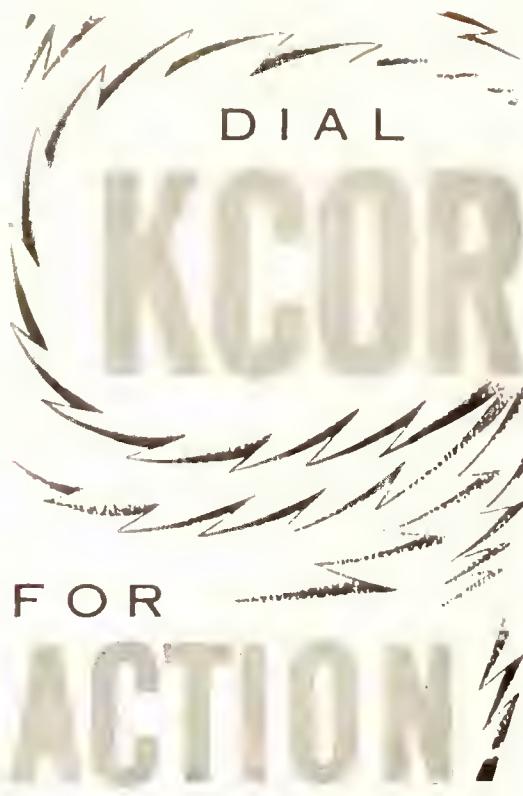
For Midwesterners have relied on WLS talent to spark their shows for more than three decades — so long that WLS is a "must" for wholesome, clean down-to-earth talent that will draw the crowds and send them away happy.

This is another form of WLS results — the demand that has resulted in WLS providing the talent for more than 200 outdoor events this summer — that brought over 400,000 people to see WLS acts during the first half of 1954 — that will cause WLS entertainers to travel a total of more than a quarter million miles this year.

This friendliness—this neighborliness—this listener loyalty to WLS prevails throughout the Midwest. On such listener loyalty depends advertising RESULTS!



890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY



ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

**WE INVITE YOU TO
ASK ABOUT OUR**

**Knowhow
Co-operation! and
On-the-beam
Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

**PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD**



R. A. Cortez, Pres.
SAN ANTONIO, TEXAS

Texas' First Spanish Station

Represented by

**Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140**

LOS ANGELES — SAN FRANCISCO

AGENCY AD LIBS



(Continued from page 8)

pling—ready to fall into line if it becomes necessary. (Disney on ABC, Chrysler on CBS, and so on.)

Then, too, there are other changes that are about to be stirred up by the new look.

Advertising via tv as we now know it will be affected, too. I daresay. With less control over programing, the daily extravaganza could mean that the advertiser after concerning himself with the essentials of time buying and commercial production, must then reconsider what he gets for his money. Less commercial integration is possible (if any at all is) in the multiple-sponsored program: no main title to be created nor commercial format problems to be resolved. You take your minute slot and fill it; that's all, brother! Sacrificed, too, is personalized selling, that happy wedding of star and product. (For this last reason it is not sound to classify the NBC's multiple-sponsor efforts—*Today*, *Home* and *Tonight*—which so efficiently and effectively employ their stars as salesmen with the extravaganzas of mid-evening despite the fact that both are being discussed under the broad but ill-named heading of magazine concept of broadcasting.)

Well, to get back to the fall it may be the season of mists for some or perhaps of mellow fruitfulness for all to paraphrase a predecessor of Pat Weaver, J. Keats. That remains to be seen.

Of one thing we can be sure, however—the months ahead will be interesting as well as indicative. The scramble for talent which means the problem of using up astronomical talent budgets, the writhing about for formats which will sustain interest over longer periods of time than a half hour or even an hour, the difficulties of spotting numerous commercial announcements that are needed to underwrite the show without incurring the wrath of the public—all these point to a busy time. For those that live through it, it should be fun.

★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

This is Activision!



ACTIVISION is television *in action* . . . and the most active TV station in Detroit is WWJ-TV!

With the largest, best-equipped production and studio facilities of any TV station in its area, WWJ-TV produces network-caliber *action* shows and live commercials with maximum audience and sales appeal.

And WWJ-TV has the creative, experienced talent—both in back and in front

of the camera—which makes its live action shows leaders in the Detroit area.

WWJ-TV productions include *Michigan Barn Dance*, *Time for Music*, *Jean McBride's Cooking Show*, *Faye Elizabeth*, *Nancy Dixon*, *Ladies First*, *R.F.D. No. 4*, *Happy Hollow Ranch*, *Time Off for Sports*, *Michigan Outdoors*, *Singin' Along*, *Motor City Fights*, *News*, *Weather* and full-production studio commercials for a long list of film shows.

In Detroit . . .

*You Sell More
on channel*

WWJ-TV can help **YOU** build a show and build your sales in Detroit. See your Hollingberry man . . .



WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY COMPANY





WHY BUY 121 WHEN 5 WILL DO THE JOB?

WBC's five 50,000-watt, clear channel radio stations cover 26 million customers. You might buy a total of 121 stations—every one at least a 5,000-watter—before you equaled WBC's coverage. Of course, you wouldn't. But why buy even three, four or seven stations to reach the audience you reach with *one* WBC station?

Buy WBC radio. You'll save bookkeeping. You'll save scheduling headaches. You'll save *money*—because the more you buy, the more you save. You'll *make money*—because WBC radio is famous for Audience Action. Have it worked out for you. Call any WBC station . . . WBC's National Representatives . . . or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia; KDKA, Pittsburgh; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

National Representatives, **FREE & PETERS, INC.** • KPIX represented by **THE KATZ AGENCY, INC.**

SPONSOR Asks...

**a forum on questions of current interest
to air advertisers and their agencies**

What steps can be taken as a safety measure in case the star of a program can't appear

6
8
0

By Nicholas E. Keesely

*Senior Vice President in Charge Radio
& Tr. Lennen & Nezell, New York*



This is a question I hate to think about.

Frankly, after so many years in this business, I still am proud of the old phrase, "The show must go on." I take

pride in knowing those entertainers who regard themselves as servants of the public and make every effort to preserve the tradition of holding nothing back if it helps the show.

As you think about this situation, you cannot help but be surprised at the small percentage of times a star actually fails to make a show. Sacrifice is a common practice among our more successful entertainers. It was true in the halcyon days of vaudeville and it is still the tradition of tv.

However, on those occasions when the star fails to appear, a substitute has usually been made available without too much effort. Sometimes the show will suffer, but today the modern audience is conditioned to accept the substitute when necessary and without resentment.

In audience participation, panel or quiz shows not dependent in their entirety on the star there is really no serious problem, aside from the last minute inconvenience in getting someone to carry on.

The expense of television prohibits the employment of star understudies; all one can do is hire the best substitute available when necessary.

Hope for the best if you don't have a spare kine.

There are too many things that keep me awake nights with shows where the star *always* shows up to consider this question beyond this at the moment. I just pray that everybody stays healthy, including me.

By Joel P. Nixon

*Radio & Television Department
Maxon, New York*



for it.

In simplest terms, a producer should look for trouble in advance and make some plans for the possibility of losing the star on embarrassingly short notice. Depending on the nature of the show, he can provide for an understudy or for suitable stand-by material. A straight unserialized dramatic program may lose some of its zip if the little blonde in the back row has to pinch hit for the leading lady but it's still a dramatic show.

Sometimes the format of a program is so completely wrapped around the particular talents of the star that it is impossible to bring in an understudy. Then substitute material—live or film

—must be employed. Some advance thought can make that material suitable and entertaining. The minimal costs involved in lining this up are well worth it when you consider the investment being protected. In some programs, of course, it is possible to sub-

stitute a kinescope of an earlier show chosen for its lack of topicality.

There is nothing that can be done to prevent absence due to sickness or injury where the talent is concerned. But particularly at sport or special event remotes another problem is intensified—that of getting the talent where he is supposed to get safely and on time. Anyone who has fought the crowd outside a championship prize fight, seen credentials torn out of peoples' hands, or waited in traffic as the time of the bout neared knows that the trivial seeming matter of pinning down adequate transportation or even police aid for all involved is very important.

Coping with the problems created by a missing star is no picnic, but looking for trouble in advance makes it a bit easier to handle when it comes.

News Note

In a recent tv rehearsal 30 minutes before airtime Red Skelton plunged headlong into a door and suffered a concussion. At the last minute a replacement was found and the show went on as scheduled. What precautions can a sponsor take to avoid last-minute frenzy in case his star is unable to go on? Some advertising executives give their suggestions on these pages.

In the case of the Skelton show, performance by the replacement, Johnny Carson, won this praise from *Time* magazine: ". . . did a very funny job. . ." Carson is a nightclub veteran, has his own CBS show.

By Earl Perrin

President, Perrin-Paus,
Chicago and New York



When our client, Sunbeam Corporation, invests \$160,000 on one show, built around one star, we want to protect that investment under any circumstances.

For example, on September 12th, the Subbeam Corporation, through Perrin-Paus, sponsored the first 45 minutes of the Max Liebman color Spectacular on NBC TV, starring Betty Hutton. Without Miss Hutton there could have been no show since this musical comedy was built around her personality. With other type shows, such as half-hour dramas, comedy situations, or variety shows, an understudy could step in at the last moment and be acceptable to the client and the viewing audience. But at the recent hour-and-a-half Spectacular, built and rehearsed for many weeks around one personality, you would have to take into consideration not only the sponsors desire, but the viewing audience. Therefore with a disappointment to the vast television show like this there was no way to prepare for an unforeseen incident. The show simply could not have gone on without Miss Hutton and some film programming would have been inserted in its place by the network, probably on a sustaining basis. This example dramatizes the problems faced by advertising agencies associated with costly television productions.

A similar situation exists in the commercial handling. When a client invests so many thousands of dollars to showcase his merchandise, it is of equal importance to protect the commercials from all contingencies. We provide understudies for Peg Murdoch and Bob Sheppard, the Sunbeam stars.

In the case of our Ethel and Albert show for Sunbeam, illness of one of the performers would again be too big a problem to solve with an understudy. It wouldn't make sense to have a strange face "masquerading" as one of the Ethel and Albert duo. We would use a kinescope of an earlier show in the series.

Certainly television has again widened the realm in which an advertising agency operates this time by bringing the agency into show business.

NOW, more than ever... **QUALITY COUNTS**

**in the
East...**

... it's

MOVIELAB

The superior

QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

FOR YOUR SCREENINGS



ROUND THE CLOCK SERVICES

Negative Developing

Ultra Violet and Flash Patch Printing

Quality Control

16 mm and 35 mm Release Printing

Title Department

25 Cutting and Editing Rooms

First Print Department

for color it's...

Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUDSON 6-0360



What Makes a Radio Station Grate?

"**Commercials.**" — J-hn Cr-sb-

● **Now Read What these Other Folks Have to Say About WMT and WMT-TV**

"I've been buying time on the radio for many a day, man and boy, and I never—no, never!—saw a letter-head like yours before! Or since."

Line Buyer,
Oelwein, Iowa

"Your 'Lights Out' Program gives me the creeps."

—Gis-e. Ad-ms

"Why don't you give us the right time?"

—Nicely Nicely Johnson

"Give us more programs like the Coronation."

—British listener

"Please send me a catalogue."

—Inon.

"I sure admire the art in your ads."

—Hutch

"The movie last night was terrific. But my popcorn didn't come. I been a good customer of yours for many a day, man and boy, and I never—no, never! didn't get my popcorn before. What's television coming to?"

—Your friend Irma

"Last night your Weatherman promised me fair and warmer and today it rain. What the hell kind of station you run anyway?"

—Wet Hen

"You sure a bunch of good sports."

—Fait Cummins, WMT Sports Director

But we sent you the order last week. Check the transom."

—The Katz Agency

WMT AM & TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Representatives: The Katz Agency



agency profile

Arthur Bellaire

V.P. in charge of Tv-Radio Copy
BBDO, New York

"When a copywriter or client tends to tire of a good commercial, that's when you can be sure it's beginning to sell." Art Bellaire, BBDO's v.p. in charge of tv-radio copy, told SPONSOR.

Bellaire's 33 radio-tv copywriters turn out 100 commercials a day to service BBDO's over \$50 million in annual air billings.

"We want our writers to be professional admen and salesmen rather than abstract creative writers," Bellaire says. "In fact, whenever we can, we get them out into the field, so they get first-hand acquaintance with a client's production, distribution and sales problems."

His business approach to the creative guts of advertising is obvious from Bellaire's own appearance. A Midwesterner by birth, he discusses writing like a farmer talks about his crops—nothing arty here; it's a craft, a job.

He was recently named vice president in charge of tv-radio copy. Bellaire formerly headed up the tv-radio copy department.

"Copywriting is serious selling with words and ideas," Bellaire stresses. "Not that there isn't any fun in the business."

He recalls a Crosley television set commercial BBDO filmed. Footage was shot of a Ringling Bros. elephant, barker and rubber ball while the circus was setting up for an afternoon performance. This tied in with the Crosley copy theme: "The biggest picture (sign on the elephant) in the smallest cabinet (sign on the rubber ball which the elephant stood on)."

"We're always getting calls from agents offering us the services of pet cobras, chimpanzees and baboons."

Since the advent of tv, says Bellaire, there is no less care and thoughtfulness in the preparation of radio copy. As a case in point, he played a new Bond Bread recorded commercial for SPONSOR. The sales pitch is delivered by a dignified male voice against a background of a 23-piece orchestra playing appropriate dramatic music.

Does he get inspired copy ideas on weekends or evenings at home?

"Rarely," says he matter-of-factly. "That's where I relax with my wife and three kids. Ideas ordinarily don't just hit you. Most of them need some sweating out."

★ ★ ★

**TO SELL
JACKSONVILLE
(and the rich Northeast
Florida market . . .)**

BUY



**WJHP-TV
Channel 36**

§ § §

62,500 UHF SETS-IN-USE

§ § §

**ABC • NBC • DuMONT
Television Networks**

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

**WJHP-TV
JACKSONVILLE, FLORIDA**

276,000 watts

on Channel 36

*Represented nationally by
John H. Perry Associates*

YOUR **BEST BU**

"Mr. DISTRICT ATTORNEY"

THE BEHIND-THE-SCENES DRAMA OF
OUR LAW ENFORCERS IN ACTION

starring Hollywood's dynamic

DAVID BRIAN

Dramatized so vividly
listeners live the
ADVENTURE,
EXCITEMENT
AND ACTION
as MR. D. A., Harring-
ton and Miss Miller
match wits with the
underworld.

Each half-hour a com-
plete story with 5 spon-
sor identifications, in-
cluding 3 full-length
selling commercials.

Technical Supervi-
sion through the
cooperation of the
Los Angeles Law
Enforcement
Agencies.

★ PROVED BY
PAST PERFORMANCE!

Renewed for 12 years by the same sponsor.
During this period, the sponsor tried and
dropped other shows because none could
match Mr. D.A. in sales!



IN RADIO TODAY!

Be sure "MR. D.A." goes on the air for you in your market!

★ PROVED BY CURRENT SALES!

Sales-alert advertisers like these are buying up market after market.

BAKERIES ARE BUYING!

Connington Bakeries in 7 markets; Royal Baking Co. in Provo and Logan, Utah; McIntyre Baking Co. in Kayser, W. Va.; Adams Baking Co. in Portsmouth, Ohio.

APPLIANCE DEALERS AND DISTRIBUTORS ARE BUYING!

Serr, Inc. (Zenith) in 8 markets; Mon Distributing Co. (Zenith) in Washington, D. C. and Baltimore, Md.; Leo Maxwell, Inc. (Zenith) in Oklahoma City; Jefferson TV & Appliance (Philco) in Beaumont, Texas; Goff & Snider (Philco) in Beaumont, Texas; Geer TV & Appliances in Kennewick, Wash.; Jack Ashburn Co. (Maytag) in McComb, Miss.

EAT PACKERS ARE BUYING!

as-Davis Packing Co. in 4 markets; Archie McFarland & Son in Salt Lake City; United Packing Co. in Wheeling, W. Va.

• BANKS ARE BUYING!

Liberty National Bank in Louisville, Ky.; Home Savings Bank in Albany, N. Y.; Houston Bank & Trust Co. in Houston, Texas; Western Savings Bank in Buffalo, N. Y.

• SAVINGS & LOAN ASS'NS ARE BUYING!

Women's Federal Savings & Loan in Cleveland, Ohio; Oak Cliff Savings & Loan Assn. in Dallas, Texas; First Federal Savings & Loan in Wichita, Kansas; First Federal Savings & Loan in Gainesville, Ga.; Standard Building & Loan Assn. in Columbia, S. C.

• BREWERIES ARE BUYING!

Terre Haute Brewing Co. in 13 markets; Gettelman Brewing Co. in 6 markets.

• UTILITIES ARE BUYING!

Carolina Power & Light Co. in 5 markets; Oklahoma Gas & Electric Co. in Woodward, Okla.

• INSURANCE COMPANIES ARE BUYING!

American Home Life Insurance Co. in Topeka, Kan.; Bon General Insurance Agency in Casper, Wyo.; R. E. Daniel Insurance Agency in Indianapolis, Ind.

• RETAILERS ARE BUYING!

Dearco Glass & Paint Co. in Shawano, Wisc.; E. A. Scott Paint Co. in St. Johnsbury, Vt.; Big Red Warehouse, Inc. in Tulsa, Okla.; Manufacturers Outlet Shoe Store in Colorado Springs; Best Gift & Jewelry Shop in Zanesville, Ohio.

• FOOD LINES GALORE ARE BUYING!

Tarnow Food Delicacies in Tampa, Fla.; Interstate Coffee Co. in Bennettsville, S. C.; Acme Super Markets in Syracuse, N. Y.; Equity Dairy Stores in Lima, Ohio.

PLUS MANY MORE VARIED LINES OF BUSINESSES!



WRITE, PHONE OR WIRE NOW FOR FULL FACTS ON THIS NEW SALES PLAN FOR ADVERTISERS.



Champion of the people, defender of truth, guardian of fundamental rights to life, liberty and the pursuit of happiness.

IN
HOUSTON . . .
K-NUZ

LEADS IN COST PER 1000*
SETS EVERY MINUTE IN
EVERY DAY!

Share of Audience in
Cost Per 1000 Sets,
Monday through Friday.

MORNING

8:00 A.M. to 12:00 NOON

K-NUZ . . . 24¢

IND. STA. "A"	60¢
IND. STA. "B"	50¢
IND. STA. "C"	60¢
NET. STA. "A"	35¢
NET. STA. "B"	35¢
NET. STA. "C"	44¢
NET. STA. "D"	28¢

AFTERNOON

12:00 NOON to 6:00 P.M.

K-NUZ . . . 22¢

IND. STA. "A"	48¢
IND. STA. "B"	42¢
IND. STA. "C"	60¢
NET. STA. "A"	29¢
NET. STA. "B"	29¢
NET. STA. "C"	47¢
NET. STA. "D"	50¢

EVENING

6:00 P.M. to 12:00 P.M.

K-NUZ . . . 22¢

IND. STA. "A"	60¢
IND. STA. "B"	(OFF)
IND. STA. "C"	\$1.20
NET. STA. "A"	48¢
NET. STA. "B"	35¢
NET. STA. "C"	49¢
NET. STA. "D"	72¢

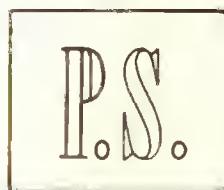
*APRIL - MAY PULSE
Share of Audience
against SRDS One Min-
ute Rates

Write - Phone - or Wire

For Joe & Co. - Nat'l Rep.
or
DAVE MORRIS at KE-2581

K-NUZ Radio Ranch

New developments on SPONSOR stories



See:

"New Nielsen local ratings plan: what you should know about it"

Issue:

8 February 1954, page 34

Subject:

Nielsen places contracts to install first 6,000 Recordimeters

A. C. Nielsen Co. expects to install the first 6,000 new Recordimeters designed to measure local area ratings for its new Nielsen Station Index beginning next month.

Nielsen Station Index has been contracted for by 11 agencies and advertisers, the company reports. Latest to sign: CBS Radio.

Installation of the new models follows six months of field testing 200 pilot models of the device, a company spokesman said. The 6,000 Recordimeters to be installed in a cross-section of homes in major markets will represent an investment of over \$250,000.

The new NSI service combines Audimeter data and Recordimeter-controlled Audilog (diary) data.

Recordimeters warn panel members when it's time to make an entry in the diary by means of a flashing light for television and a buzzer for radio. These signals are given every 30 minutes. The Recordimeter measures total time the set is on to verify the diary. If the diary and the Recordimeter differ, the diary is thrown out.

Subscribers to the new NSI service include the following: Benton & Bowles, the Borden Co., Dancer-Fitzgerald-Sample, Foote, Cone & Belding, Bryan Houston, Lambert & Feasley, Lennen & Newell, Marschalk & Pratt, Dan B. Miner, Rhoades & Davis, Y&R. ***



See:

"What happened on the air when N.Y.C. newspapers went on strike"

Issue:

28 December 1953, page 30

Subject:

Gimbels launches new spot radio drive on WCBS, New York

A new Gimbel's radio campaign over WCBS, New York, is just one indication of the increasing swing to air media by department stores.

The 13-week radio announcement drive, launched 30 August, consists of 20-second station breaks at 8:00 a.m. Monday through Saturday. The announcements are delivered live, are slotted between *Local Voices* and *CBS World News Round-up*.

"We chose an early-morning time slot to reach both men and women, during the breakfast hour," a store spokesman told SPONSOR. "We think of these radio announcements as a kind of supplement to our print advertising. They're planned to remind shoppers about special items, and we think a 20-second announcement is just the right length to serve this purpose."

The announcements concentrate on store specials - items that are priced low for a short period or which offer unusual value for the shopper. The items plugged on the air range from women's apparel to home furnishings and children's items. Gimbel's placed the campaign through the Telesales Co.

Gimbel's previous air efforts include a summer 1954 radio announcement drive built around the theme of Summer Festival values. It also used air heavily during the New York City newspaper strike.

"We find radio is particularly effective during the summertime," the store executive said. "Most people travel at one time or another during the summer, especially on weekends. While they're in the car or relaxing outdoors they're apt to listen to radio but rarely look at a newspaper."

"One of the reasons we decided to use radio this fall was that the summer campaign proved so successful, we wanted to extend it."



Congratulations, Durward Kirby you've won half of Indiana

That is, we modestly claim only half. (Surveys show we reach much more.) Since you went and left, Dur, you've gone a long way. Anyways, we just want you to know nearly half the state of Indiana is watching you.

What happened, Dur, was this. We changed our tower (now it's 1019 feet) and fattened up our power (100,000

watts, FRP). You know how it is, Dur—progress.

Now when you come through Indiana daily over Channel 6 you cover more ground (16,680 square miles), and visit

with more people: 1,865,191 live in our A and B contours only. That's 15% of all resident Hoosiers—nearly half, Dur. Your half. You know how they go for you—just as they did when you got started in radio over WFBM. Not just because you're home-grown, Dur. You really do deliver a show.

And Durward, maybe you can figure out something funny to say about this: 39.1% of your half lives in cities (mostly Indianapolis); 32.5% are suburbanites and 28.1% are down on the farm. The folks in your 15% of the state have a mean income well above the average.

Finally, Dur—if you want to keep posted on your half of Indiana just for old times' sake —there's a Katz office up there in New York. Stop in for a chat.

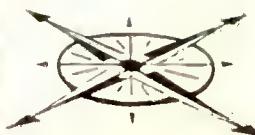
WFBM-TV

INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville WFDF, Flint WOOD AM & TV, Grand Rap

Round-up



Television I.D. winks at viewers, coal sales jump 300%

A blinking, winking television I.D. slide is credited with boosting sales for a Cincinnati coal company 300% since 1952 in face of an over-all decrease of 12% in the city's coal business.

The blinker gimmick is being used by the Moelder Coal Co. on WCPO-TV. About 90% of the firm's ad budget goes for the blinking I.D.'s.

Eight times a week a standard General Electric balopticon projector focuses on a Moelder card. In the balop card's upper left-hand corner (see picture) a special message like the phone number or address is flashed.

The card itself advertises one of Moelder's unusual services, including: vending machines which dispense packaged coal 24 hours a day; delivery of packaged coal; screening of iron particles from the coal by a special magnetic device, and other services.

The secret of the blinking slide isn't really complicated. Here's how the gimmick works:

The GE balop projector is made to use slides or opaques, either of which measures $3\frac{1}{4}$ X $4\frac{1}{4}$ inches. The device is rigged so that a $3\frac{1}{4}$ X $4\frac{1}{4}$ inch opaque card forms the outline and mask for a 2 X 2 inch transparent slide. The slide is inserted behind the opaque in a specially machined slide holder. The slide's message then lights up when the light normally used for slides is switched on. When light strikes the opaque card from the front,

Typical slide features 'winking' phone number



it illuminates the opaque card but the transparent slide is left dark. The blinking on and off lights are controlled from the projection operator's panel.

The blinker action card was developed by Paul Adams, WCPO-TV engineer, and Ed Weston, assistant general manager. They designed the device for time and temperature reports.

Then one day Pat Grafton, WCPO-TV account executive, and Robert Grammon, of Leonard Sive agency, decided to adapt the idea for use by the Moelder Coal Co.

Dollar volume figures aren't available, but Moelder says that its coal vending machine business alone increased 275% in the last eight months of 1953. And the increase is attributed solely to the blinking tv I.D. ★★★

Newspaper term, 'group,' used by radio, tv stations

The old space media term, "group," is being appropriated by radio and tv stations.

Recently Crosley Broadcasting Corp. unveiled "The Crosley Group" plan. And almost simultaneously, on the West Coast, five Inland California stations formed the California Valley Group.

Both of the new groups are similar to such newspaper groups as "The First Three Markets Group," which consists of the Sunday rotogravure magazines of the *New York Daily News*, the *Philadelphia Inquirer* and the *Chicago Tribune*.

Basic characteristics of both radio and tv groups are: Rates quoted for the group embody a discount—the reward for quantity buying; the group is promoted and sold as an individual entity offering one market and one rate.

Crosley includes three basic group outlets: WLW-T, Cincinnati, WLW-C, Columbus and WLW-D, Dayton. Two

optional group members are WLW-A, Atlanta and WLW, Cincinnati.

The California Valley Group stations are: KFRE, Fresno; KROY, Sacramento; KERO, Bakersfield; KHSI, Chico and KVCA, Redding. At least three of the outlets must be bought to earn discounts which range up to 20% below established rates. Representative for the California group is Avery Knodel. ★★★

Radio art class beamed to 50 Illinois classrooms

When Central Illinois schools reopen in a few days, students will march back into rooms with polished desks, glossy blackboards—and radios. For radio has become almost as much a part of the classroom in the Bloomington-Normal, Ill., area as desks and blackboards.

The radios are used for a weekly art class beamed to elementary school students. Last year more than 3,000 children "attended" the class each week; the figure probably will be much



Radio art class students in their classroom

higher this year.

Yet the program isn't carried on an educational station. It's broadcast on Monday afternoons by WJBC, Bloomington, which offers it as a public service.

The idea for the program came from Dr. F. Louis Hoover, art director for Illinois State Normal University. He broached it to WJBC.

"I was somewhat dubious as to whether or not this particular type of programing would be successful," Warner C. Tidemann, WJBC general manager, told SPONSOR.

By the end of the 1953-54 school year, schools in more than 50 Central Illinois cities and towns were picking up the programs. More than 500 teachers requested class instructions, which had been prepared by Dr. Hoover as a supplement to the program. The

university presented 2,800 special certificates to students who had participated in six or more of the 25 broadcasts last year. And on next Saturday the university is conducting an all-day workshop for teachers whose pupils will take part this year. ★★★

Briefly . . .

The nationwide debut of the *Meet Corliss Archer* show was over WBAL-TV, Baltimore, on 12 September. Just a few days before the show's debut, final arrangements were completed by (from l. to r.) Willis K. (Bud) Frei-



bert, WBAL-TV sales manager; James McIlvaine III, merchandising manager for Renuzit Home Products Co., and Stanley Goldstein, radio-tv director of Feigenbaum & Wermen Advertising Agency.

* * *

Construction has started on the new WDAY-AM-TV, Fargo, studio-office building (picture below). The \$400,000 structure, to be located in uptown

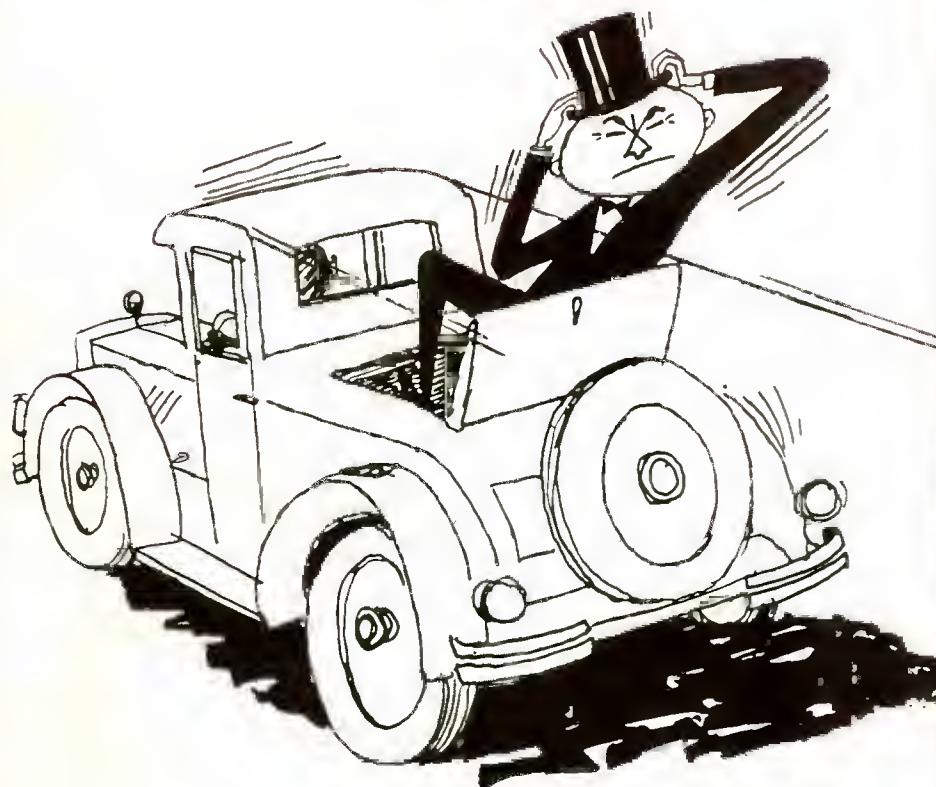


Fargo, will be a three-story steel, concrete and brick building with a full basement. All WDAY radio and television operations will be centralized in the building upon completion. At the present time, tv studios are located at the transmitter three miles south of Fargo while WDAY radio studios and offices are in Black Bldg., Fargo.

* * *

The advertising director of the Blatz Brewing Co. has bought an interest in WCAN-TV, Milwaukee uhf station, and (Please turn to page 132)

TV and the Model T



An old advertising confere of ours likes to describe television shows as, simply, vehicles for the sponsor's message. It's an apt definition, but rather broad in scope. For example, that vehicle in question might turn out to be an old sputtering Model T . . . or it could be a classy, fast-moving, custom-built job. Personally, we specialize in the latter. Our clients always ride first class . . . as proved by current top-rated vehicles like "Strike It Rich" and "The Big Payoff." For TV packages that pay big dividends . . . for imaginative, sales-effective formats with a future . . . put your confidence in "America's leading independent TV producer" . . . always at your service.

There are a dozen new Framer shows past the idea stage . . . perhaps one is tailor-made for you. Call us!

**walt framer
productions**

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

“Advertising is
really the process
of teaching—and in
teaching there is no
substitute for

FREQUENCY”

says Professor Gordon F. Derner

“It is almost a truism of psychology that repetition is an important factor in the process of learning. Any effective teaching technique should provide for adequate frequency of repetition—and some element of attention, interest and meaning should be offered for successful learning.”

Credentials—Dr. Gordon F. Derner, Ph.D.

Director of Clinical Psychology Training Program
and Associate Professor of Psychology, Adelphi
College, Garden City, Long Island.

Author of:

The Clinical Diagnosis of Intelligence, Psychological
Aspects of the Tuberculous, and Articles in profes-
sional journals.

Because of its Economy **RADIO**

is the ideal medium for

FREQUENCY

The copywriter's cherished dream of the one-shot impression that bowls over the consuming public has evaporated in the intense competition of modern advertising. Practical advertisers understand that a single advertising message is easily lost or forgotten; they recognize the importance of repeating an impression at frequent intervals.

Leading radio stations deliver mass circulation at such economical cost that you can afford to use radio daily, *the year 'round*. If your strategy calls for constancy . . . telling and re-telling the consumer about the product you sell . . . then your ideal medium is radio, the inseparable companion of the American family, wherever they go, whatever they do.*

To exploit fully the basically great opportunities of radio, you will want to select stations which have dominant coverage of important markets, high standards of management ability, and solid records of successful performance. *Stations like the 12 which we are privileged to represent!*

We are being called upon more and more frequently to assist account executives and media departments in formulating more efficient radio plans. That is our business . . . our only business. Our staff, concerned exclusively with radio, is at *your* service at a word from you.

*One of the many interesting facts developed in the Alfred Politz Study "The Importance of Radio in Television Areas Today."

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

BAL	Baltimore (NBC)	<i>The Hearst Corp.</i>
BEN	Buffalo (CBS)	<i>Buffalo Evening News</i>
GAR	Cleveland (CBS)	<i>Peoples Broadcasting Corp.</i>
JR	Detroit (CBS)	<i>The Goodwill Station, Inc.</i>
TIC	Hartford (NBC)	<i>Travelers Broadcasting Service Corp.</i>
DAF	Kansas City (NBC)	<i>Kansas City Star</i>



KFI	Los Angeles (NBC)	<i>Earle C. Anthony Inc.</i>
WHAS	Louisville (CBS)	<i>Louisville Courier-Journal & Times</i>
WTMJ	Milwaukee (NBC)	<i>Milwaukee Journal</i>
WGY	Schenectady (NBC)	<i>General Electric Company</i>
WSYR	Syracuse (NBC)	<i>Herald-Journal & Post-Standard</i>
WTAG	Worcester (CBS)	<i>Worcester Telegram-Gazette</i>

RADIO COPY

(Continued from page 33)

structures maintain a separate radio copy department. Several agencies, Benton & Bowles and Kenyon & Eckhardt among them, have tried separating radio and tv copy. Both have dropped the separation approach. At Benton & Bowles radio and tv copy are today handled in the same department. At Kenyon & Eckhardt all media are now integrated, the copywriters working in tv, radio and print. Most other agencies divide generally

along these lines.

Among those agencies which combine tv, radio and print in the same copywriters are Foote, Cone & Belding, McCann-Erickson, SSCB, Cecil & Presbrey, Dancer-Fitzgerald-Sample. Some of those which separate their radio-tv copy operation from print are BBDO, B&B, Hewitt, Ogilvy, Benson & Mather, J. Walter Thompson.

In some agencies tv has been given an even stronger status. At Biow, for example, radio and print copy are handled by the same writers, but specialists in tv create the tv commercial; they

are called "tv creative supervisors" and work with the copywriter.

At Kudner, tv is also an individual department, although on some accounts the tv writer will handle the radio copy as well; ordinarily radio is done by the same person who writes print.

The particular copy setup generally reflects agency theories on the similarities or differences between the creative demands of the various media. Some, for example, feel that radio and television writing are basically so similar that it would be foolish to separate them; others regard tv as unique, while still others look upon media techniques as secondary to primary advertising thinking.

It is interesting to note, however, that in no case is radio copy a separate department, at least among those agencies surveyed by SPONSOR. In short major agencies have not followed the practice of radio and television stations and networks in separating radio from tv activities.

How copy quality is affected: If it is true that agencies are more and more handling radio copy via the "left hand," it might be reasonable to assume that the copy they turn out is lower in quality than heretofore. Yet a round-up of qualified opinion from a variety of sources upsets the easy assumption in quite startling fashion.

Agency principals, of course, however candid they may be, find it hard to admit, even off-the-record, that anything could ever be wrong with their shop's product. It was not surprising to find them stoutly defending the quality of their radio copy. Before discounting these views as necessarily self-protective, please note that *the same observations were made by those who had been most severe in their criticisms of the agencies*. This applies even to the top copywriter whose frank views were quoted earlier.

The consensus seems to be that basically *the quality of agency radio copy has not declined in recent years, that it has, on the contrary, improved in many ways*.

That is the agency view. How do broadcasters feel about it? A spot check of networks and independent stations in New York showed only a minority criticizing the agency product. In nearly every case the broadcaster felt that the copy and e.t.'s coming to the stations and nets have, by and large, kept pace with the times.



Kansas is BACK ON THE GOLD STANDARD

Golden corn . . . golden wheat . . . millions of bushels of each help boost the Kansas farmer's income to the staggering total of \$1,092,211,000!*

Each farm family has \$8,312 to spend* . . . 58% above the national average! Mister, here's a market that's worth going after in a big way!

And the best way to turn these above-average-income prospects into buyers is to put your selling message on the radio station Kansas farmers listen to most—WIBW**.

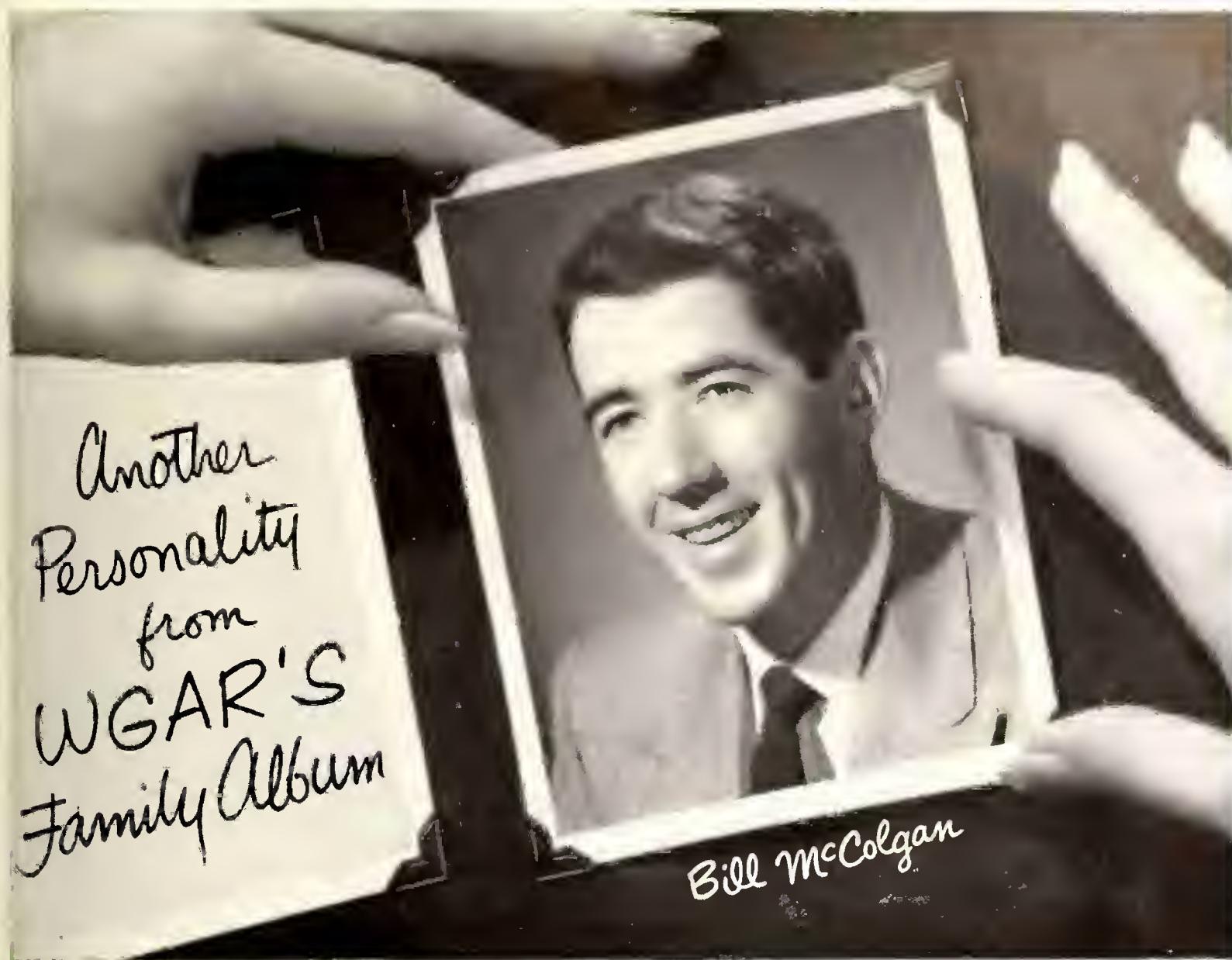
*Consumer Markets '54

**Kansas Radio Audience '53



TOPEKA,
KANSAS

Ben Ludy, Gen. Mgr. WIBW - WIBW-TV and KCKN



He scores with buyers in Northern Ohio

If you want buying *action*, you want McColgan!

Northern Ohio's ace sportscaster, Bill McColgan, knows the score. He knows what sports fans want to hear—and he knows how to move them to action. When he's "Speaking of Sports" nightly on his three fast-paced sports roundups, he produces the type of listener response that rings cash register bells.

One feature alone of Bill's program, his "Athlete of the Month" listener vote, draws over 5,000 cards and letters monthly! Response like this helps explain why WGAR is Northern Ohio's most-listened-to station...why it can get results for *you*.

Give your sales a boost by letting Bill McColgan speak for *you* when he's "Speaking of Sports", 5:05 p.m., 6:10 p.m. and 11:10 p.m. Get the facts now from your nearest Christal representative.

WGAR
THE STATION WITH
**4½ MILLION FRIENDS
IN NORTHERN OHIO**

CBS—Cleveland—50,000 Watts

The Peoples Broadcasting Corp.

Represented by The Henry I. Christal Co.

In Canada by Radio Time Sales, Ltd., Toronto

**Measure of a Great
Radio Station**

The continuity director of a radio network told SPONSOR: "Not only has the copy not deteriorated; it is actually better now. Selling via radio is more forceful than before. By and large it is improving. The bad copy comes mainly from new advertisers."

A network sales service manager noted evidence of fresh approaches in radio copy and felt that more concentration was being given radio than a year ago. Sales departments of nets and independent stations in New York, together with copy acceptance departments, all agreed that radio copy, far

from declining, might actually be improving, particularly recorded announcements. A number cited the Hunt jingle as a case in point.

The sales manager of a network station held that his station was helping to keep copy quality up by maintaining strict standards, even though this might mean considerable billing loss each week.

A network spokesman who thought there might possibly be a copy problem, but that it was only incidental if it did exist, also emphasized the importance of the net's continuity control

setup to the continued good quality of copy.

Main criticism was leveled at local and retail copy. This view, incidentally, was backed up more than once by admen, who went even further to claim that most of the trouble with radio copy can be laid at the door of those local radio stations which in their competitive battle for billing have let down the bars.

Going outside the immediate arena of agencies and stations, SPONSOR asked Schwerin copytesting organization, to compare commercials of today with those of pre-tv days. The Schwerin conclusions are published on page 32. Note particularly the observation that current radio commercials tested by Schwerin seem more effective today than those of 1947-48.

How to explain this apparent contradiction between internal agency attitudes toward radio copy and its continuing high quality? The reasons most often cited at agencies are: (1) the long industry experience with radio copy; (2) the specific experience of the copywriters themselves in radio; (3) the beneficial effects of tv writing on radio copy.

Reasons one and two need little elaboration. As one copywriter put it: "I know the tricks, and after years of experience, I can handle a radio problem swiftly and easily."

Reason number three, however, may come as a surprise to many. Rightly or wrongly, the feeling seems widespread that radio writing benefits from tv. Nearly all interviewed agreed that a copywriter's radio ability is heightened by his experience in television. "From tv," stated a tv commercial head, "a radio writer learns to be fastidious about what he is writing. He learns moderation, economy and precision."

A top all-round copywriter declares that "Working in tv first on a commercial forces you to think a lot harder about how to explain the same thing in words. The result is, you think better."

A reason cited by more than one person was that tv helps a man to think basically, this because *tv thinking is more and more, becoming basic campaign thinking*.

One agency vice president in charge of tv and radio copy stated that because of tv "better manpower is being brought to bear on radio commercials. Since in our agency the same man does both, and since tv enjoys the bigger

Let the leader do the job!

For 30 years, the entire Western Market of 302 counties in 12 states has relied upon KOA as its main source of news, information and entertainment.

This length of service, unmatched coverage and program excellence has enabled KOA to consistently maintain its dominance. It is the "single station network." KOA covers the West...best!

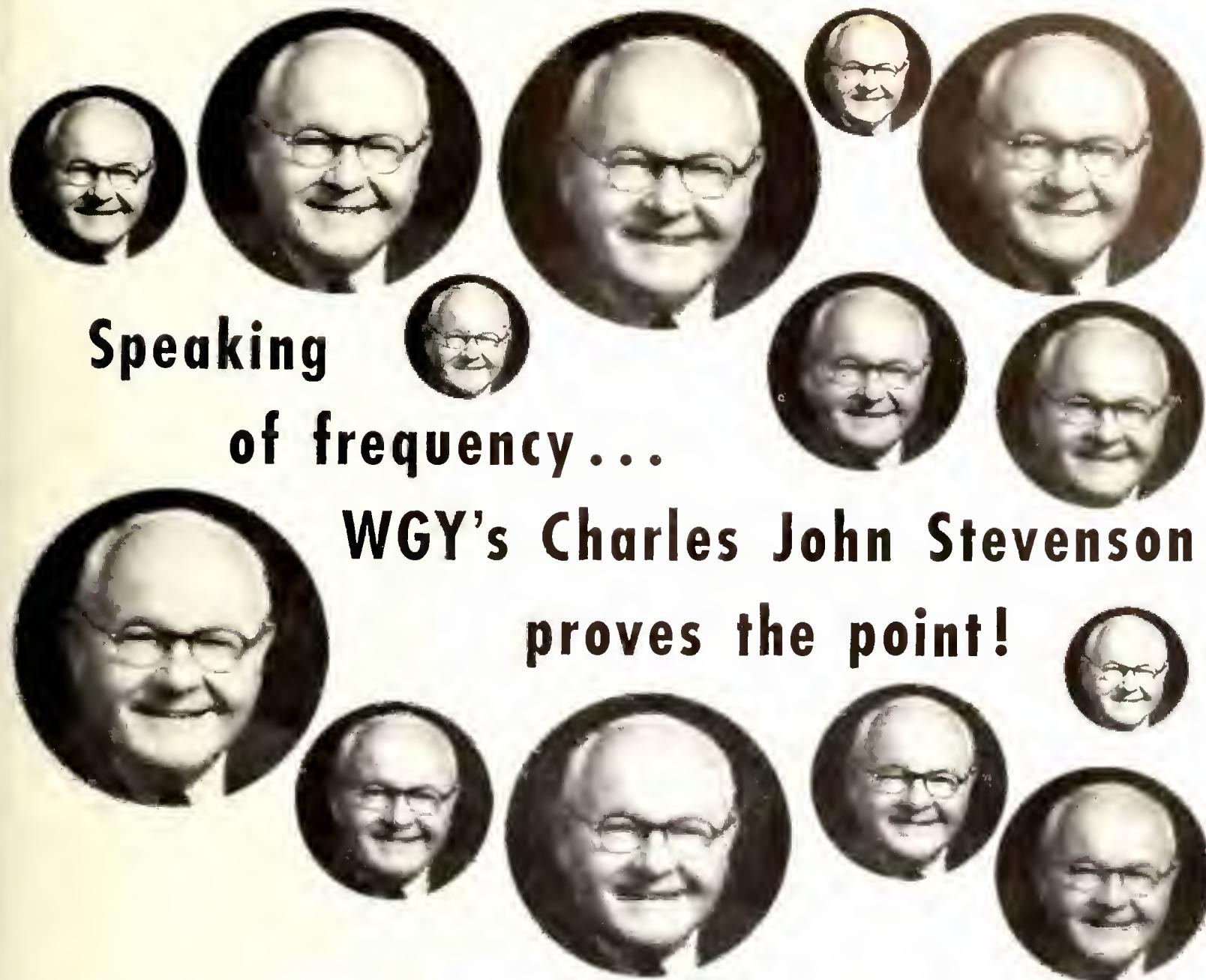
Advertisers! To get more for your advertising dollar, you **can't afford** to miss the Western Market of 3,644,400 people and over \$5 billion buying income! Sell this entire market with KOA's 50,000-Watt dominance.

Write today for the September KOA Western Market folder, detailing the latest facts and figures on population, income and sales in the Western Market.



Call Petry
850 Kc
50,000 Watts

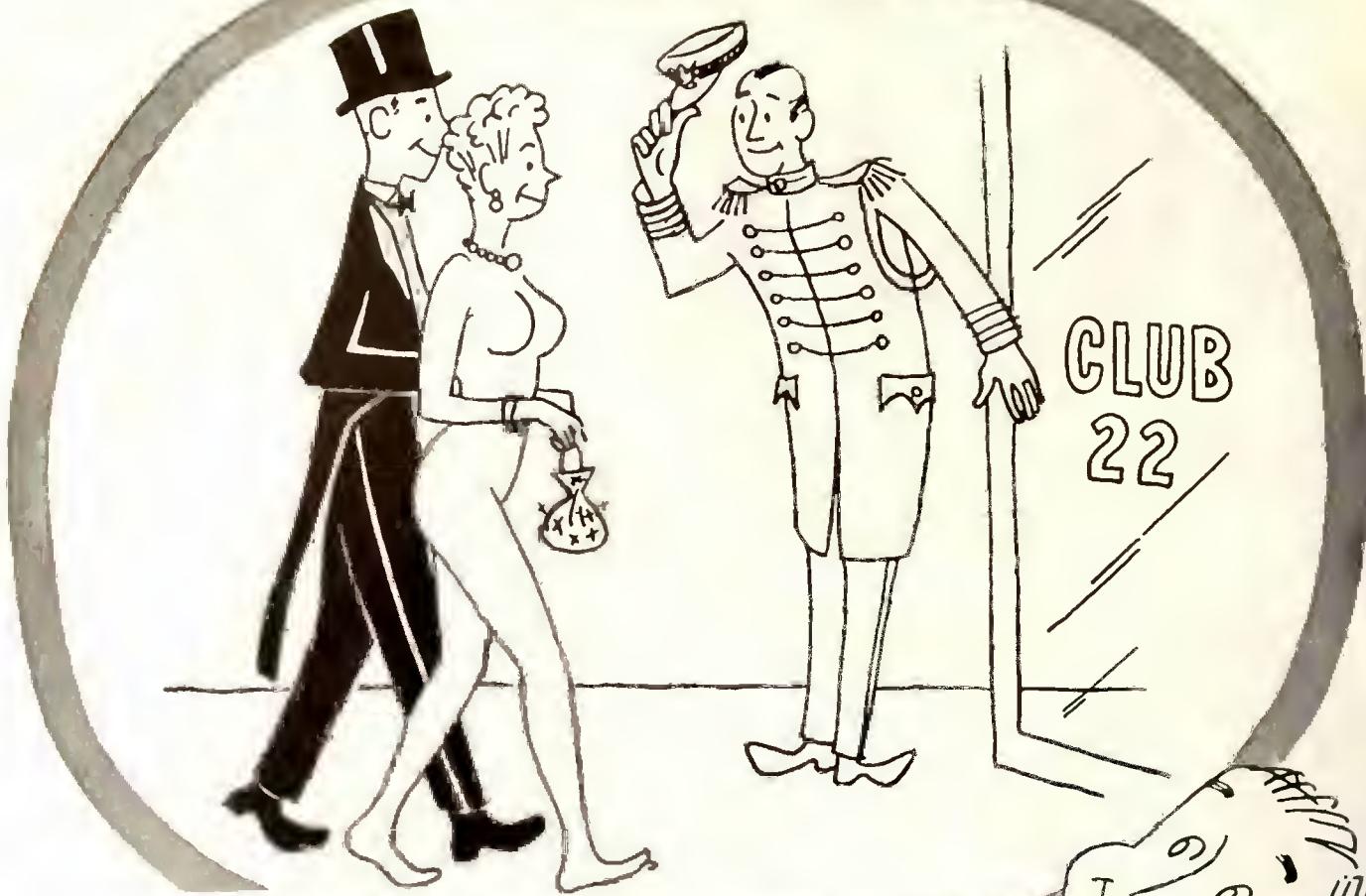




Measure of a Great
Radio Station

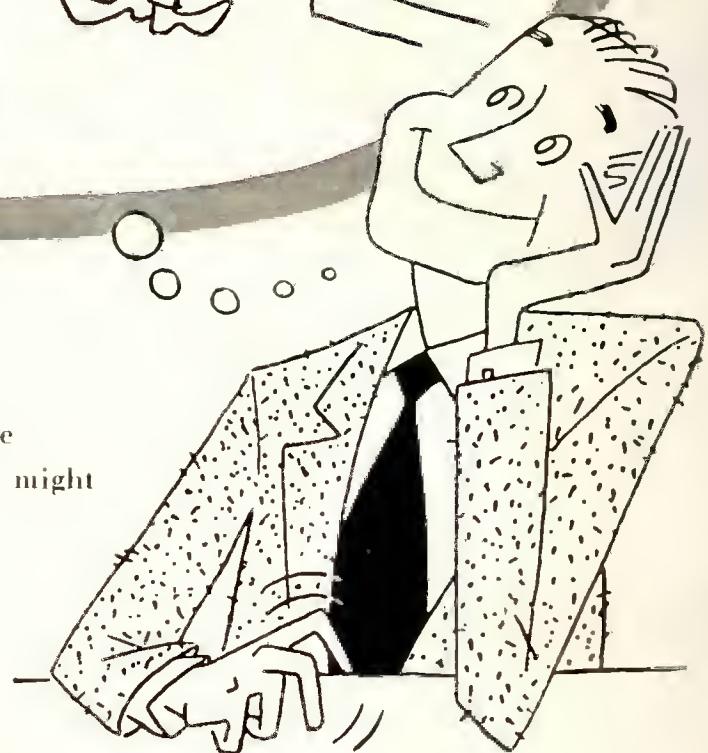
ALBANY—TROY—SCHENECTADY—plus—
54 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc.
New York—Boston—Chicago—Detroit—San Francisco



What can you do with \$148?

\$148 offers you a hatful of choices. You could have Scotch grouse and champagne for less. Or you might buy a handsome sports coat, or even give your wife a few weeks of extra maid service! Or, if you want *advertising values* —



ON WOAY, \$148 will buy 13 five-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes In Area	NCS Area	No. of Count- ties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

* = % of Radio Homes in Area

billing, television is actually paying most of the freight of the radio copywriters."

The future? It might seem, then, that all is really in order and that the agencies may proceed without much concern to bat out radio copy in the accepted manner of the day. But this attitude may prove unrealistic in the long run. A warning word comes from an agency vice president who supervises one of the industry's largest accounts: "In the heyday of the Jack Benny radio show, we heard how it got the personal attention of George Washington Hill. That kind of attention is now given to tv. Radio is still essential, and so far I do not see any let down so far as copy is concerned. There has been too much skill and experience accumulated for that to happen rapidly. However, the new breed of copywriter is tv-oriented. He may have had no experience in radio—never heard of the Hummerts—and what's more, he doesn't care. What happens when he comes to the fore? How will the picture look years from now?"

Another of this agency's vice presidents, who was participating in the session, commented: "At the present time we are living off radio fat."

What can agencies do about the radio copy problem? First, of course, it is necessary for them to recognize that *it can be a problem*, that the copy must be carefully watched.

More specifically, here are some suggestions from a copy chief and vice president who is responsible for major network tv and substantial regional radio billing—and who is, incidentally, one of the very few spoken to who has given the question any real study.

1. Recognize that the copywriter is human, that he will necessarily tend to favor the most glamorous and important medium. This tendency should not be held against him. But management should do something about it.

2. Try to keep the copywriter *interested* in radio copy. Take it seriously yourself. Treat it as *important*. Try to make the radio writer see that radio is still very important in moving goods, that people do listen and hear what he creates. Teach the copywriter that radio today is important for its mass coverage and cumulatively huge audience so that the writer has some of the same understanding of the medium's importance as a timebuyer.

3. When possible inform the copy-

writer about the times of the day he can hear his commercials, especially if they appear locally in the morning or when he may be driving. Nothing gets a writer so excited as being confronted by his own material over the air.

4. As supervisor you must be willing to assume responsibility for quality. If a bad piece of radio copy slips out, it must be considered the supervisor's fault, not the copywriter's. A supervisor who is snowed under with work will tend to neglect radio. It should occasion no surprise if the writ-

ers do the same. The quality of radio copy is directly dependent on the amount of time and interest devoted to it by those in responsible positions.

5. Make sure that the new copywriter is taught the fundamentals of radio copywriting, that he learns to respect it as an important and necessary advertising medium. Seek to train the new writer in radio.

Another suggestion came from the copywriter whose hard-hitting statements appear at the beginning of this article. He thinks the trade magazines should pay more attention to good ra-

CENTRAL NEW YORK'S NUMBER ONE RADIO STATION

BEST Power

BEST Circulation

BEST Local Talent

BEST Production Know-How

BEST Customer Service

DON'T SETTLE FOR
LESS THAN THE **BEST**
IN THE BOOMING, BUYING
CENTRAL NEW YORK AREA.



NBC Affiliate

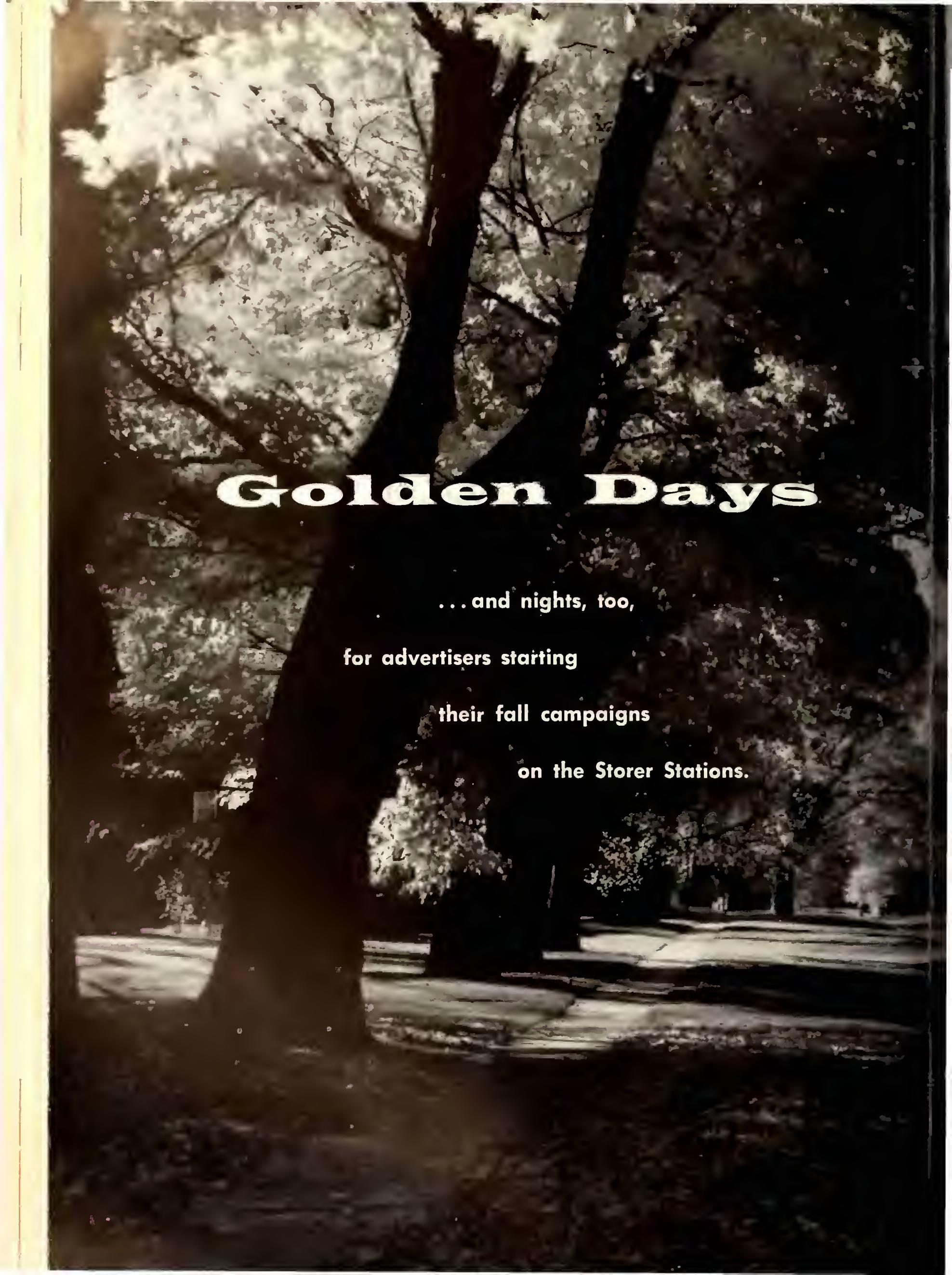
FOR DETAILS

- Ask -

The HENRY I. CHRISTAL CO.

WSYR

5 KW ★ SYRACUSE ★ 570 KC



Golden Days

...and nights, too,
for advertisers starting
their fall campaigns
on the Storer Stations.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV

Toledo, Ohio

KGBS • KGBS-TV

San Antonio, Texas

WJBK • WJBK-TV

Detroit, Mich.

WBRC • WBRC-TV

Birmingham, Ala.

WAGA • WAGA-TV

Atlanta, Ga.

WWVA

Wheeling, W. Va.

WGBS

Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

118 E. 57th St., New York 22, Eldorado 5-7690

BOB WOOD, Midwest National Sales Mgr.

230 N. Michigan Ave., Chicago 1, Franklin 2-6498



From DOGS to DOUGHNUTS!



Perhaps the variety of products hasn't been literally *that* broad yet! But the KQV-A & P Merchandising Plan has already boomed sales on this diversified list of products. And look at the happy results!

"Sales up 81.9% during promotion"
—Breakfast Food

"Biggest month in our history"
—Dog Food

"Almost double normal case sales"
—Ginger Ale

"Biggest sales gain we ever had with A & P"
—Root Beer
"3,120 extra cases from warehouse"

—Coffee

All this, plus *high, high* KQV-CBS ratings in Pittsburgh. Better contact KQV or your Raymer man for full details.

KQV

CBS Radio IN PITTSBURGH

5000 W—1410 KC

National Representatives:
PAUL H. RAYMER Company

dio copy, featuring examples of good copy and creative personalities. This, he feels, would perk up interest among copywriters.

The client: Perhaps the most positive influence for good radio copy is a positive client, one who, in the words of a disgruntled radio network official, "demands more than just the junior copywriter." Where clients give radio its proper due, the agency response is immediate and definite. A number of such cases were cited to SPONSOR.

In some cases, however, the client tends to brush off radio in favor of the more exciting tv. And it is only natural that the agency will tend to reflect the apportionment of the client's interest and billings. As one copy chief put it: "Little money is not going to get the attention the big money gets. In creative thinking on an account, you start with the major expenditure. The billing is the controlling factor."

The amount of billing is the common denominator tying together the divergent views of practically all those spoken to in the top agencies. The primary thinking does not start with radio where tv gets a much larger share of the budget. According to agency spokesmen, "On major accounts radio is largely a translation of print or tv."

The advertiser himself is likely to pay less attention to the aural medium, in the belief that tv, because of its very newness, demands more time and thought than radio. Here is how the advertising manager of a national concern marketing a number of well-known food products explained it to SPONSOR: "Frankly, we do not devote as much thought and research to radio as to tv. Radio is older and better known. More research is needed in tv. More effort is needed in the sight medium."

Furthermore, the advertiser, too, is a human being, and like many others finds it difficult to resist the unparalleled glamor of television.

On the other hand, many clients, according to some agencies, are just as conscious of radio as ever. In these cases, the radio copy is treated with the respect and attention so commonly devoted today to tv. This bears out the contention of those who insist that in the final analysis the continued excellence of radio copy depends on the *principals* involved. If clients and agency heads care enough, they will continue to get good radio copy. ★ ★ ★

QUALITY RADIO

(Continued from page 41)

segments, of which three are sponsored weekly in Cincinnati. However, only Avco's half-hour segment will run on the QRG stations.

Avco and other future QRG clients must buy the complete QRG lineup. While a sponsor cannot drop any QRG markets he is not interested in, QRG will add non-QRG markets to an advertiser's lineup.

Costs?

Basic time costs will be the sum of the individual station rates. There will be, in addition, over-all discounts for frequency. These discounts, under present plans, will rise to a maximum of 25% of each station's one-time rate for buys of 52 times or more.

Program costs will be figured on a national scale, which means the price of talent on QRG will be higher than it would be on a local station. This is because of the necessity of paying the national AFTRA union scale.

As in spot, the advertiser will be able to choose different times for his program on the various QRG stations. Buying will be simplified since lists of availabilities and clearances will be handled through one source. The availabilities situation will also be simplified by the fact that most of the QRG stations are NBC outlets; unsold network time will be the same on all of the NBC stations. While all the specific periods for sale have not been decided on yet they will probably all fall between 7:00 and 10:00 p.m.

While there is always a chance that unsold network time will suddenly find a sponsor there is little concern about preemption of QRG time slots. In the first place, there are enough periods for sale so that conflicts between network and QRG sales are unlikely. Whenever a QRG sale is made the network will be notified immediately to avoid embarrassing complications.

Of course, there is always the possibility that the network will come up with a sponsor for time that QRG is ready to sell to its own client. From the clearance point of view adjustments could be made between QRG and the network in question. QRG can easily move its taped show to the period preceding or following the network show. In fact, the client may prefer the idea of following or preceding a network show. Or it would not be



Hybrid Corn! That's the answer you'll probably get, says Big Mike, if you ask any corn belt farmer what is the greatest development of the past century.

Agronomists figure hybrids have increased corn yields on the average of 20 per cent . . . representing many millions of dollars annually. Much of the advance research and development of hybrid corn was done in the Big Mike-KFAB area — the greatest corn producing area in the world. Today, virtually all of the corn produced is hybrid, and Nebraska alone boasts a 10-year average yield of 226 million bushels. KFAB has helped tell the hybrid corn story to farmers in this area. It's a selling tool recognized by the hybrid corn producers themselves . . . MORE OF THEM USE KFAB TO TELL THEIR STORY THAN ANY OTHER STATION. To sell hybrid seed corn — any product for that matter — get the facts on KFAB-Big Mike success stories. Fred and Peters can tell you, likewise Harry Burke, General Manager.

THE MIDWEST-EMPIRE STATION

KFAB

1110 KC. 50,000 WATTS OMAHA CBS RADIO

Big Mike is the physical trademark of KFAB —
Nebraska's most listened-to-station

unusual for a station to tape the network program off the line and run it at a later period.

There are obvious complications to such adjustments and QRG is working on the legal problem of setting aside its own specific option times. If it can be considered a network in the FCC meaning of the term, QRG feels it will have the right to set aside periods for sale. A station can be the affiliate of more than one network, it is pointed out.

QRG realizes it will have to offer clients some kind of guarantee in their time periods. While nothing definite is yet worked out the feeling among QRG echelons is that this guarantee would have to be for at least a year. This and other thorny questions will be gone over at the QRG board meeting in Chicago.

All this discussion may make it look as if QRG is setting itself up as a network in competition with the other networks. But QRG firmly denies this implication. Quaal told SPONSOR:

"Quality Radio Group is not an effort to fight the nationally established radio networks. We intend to supplement interconnected networks. It is

our intention to concentrate on nighttime periods the networks aren't selling and establish new interest in radio. We definitely have no intention of going to battle with the networks. That's the remotest thing from our minds.

"We feel this new sales stimulation will not only benefit all stations but will make the advertiser and agency more aware of the value of nighttime radio and radio in general. As long as we can keep up the level of national radio business the stations will not have to lower their rates. The small stations will benefit, too, since with QRG stations going after national advertisers, the local field is left to the little fellow."

If the interconnected networks are upset about QRG, they are showing no signs. The number of NBC outlets in the group indicates at least a tacit well-wishing pat on the back from David Sarnoff. CBS has stated it welcomes efforts by stations to keep themselves financially healthy. As another indication of web feeling, there has been talk that one of the networks' O&O's may join up soon.

Why buy QRG? The new radio group

feels it has two strong grounds for appealing to the advertiser aside from reputations of the member stations:

1. QRG will tell the advertiser it can reach a national radio audience more cheaply than any other kind of radio buy, spot or network. This is because of the powerhouse reach of the members, which means that it takes fewer stations to reach said national audience. When you use fewer outlets, says QRG, it is bound to be more economical.

QRG promises no fancy front; it says it will keep its overhead down and pass the savings along to clients. Programming will be reasonable, too, since talent costs for shows produced outside of New York and Hollywood are cheaper, even with the AFTRA national scale.

2. QRG feels it has something new to offer in the way of programming. Carlos Franco, general sales manager of WLW, told SPONSOR: "All of the Quality stations have at least one good local show which would have national appeal. Many of them originate network shows and have the reputation for creating new talent and programs. A number of present-day stars started on WLW. In WSM, Nashville, you have the hill-billy capital of the world. There are others, too, with top-notch programming. To name a few: WCAU, Philadelphia; WGN, Chicago; KFI, Los Angeles; WWL, New Orleans.

"Don't forget that WLW's *Midwestern Hayride* was on NBC TV during the summer. It got fine ratings, 28 to 30 on ARB. There are other shows with good local ratings that have never been seen outside of the market where they originate. It's the clear channel stations that are spending money on programming these days.

"This local programming is not the only thing we will offer. An advertiser will also be able to buy syndicated programs and, possibly, network co-op shows. And we may create some special shows just for QRG clients."

What advertisers say: While few agencies and advertisers are familiar with the Quality station setup, a small group of the top agencies and radio users are evaluating it. There is no great excitement about QRG but it should be understood that the outlines of QRG are not fully drawn nor are all its policies decided.

A media executive who makes deci-

WHLI "THE VOICE OF LONG ISLAND"

NASSAU COUNTY
the heart of Long Island

★ ★ ★

POPULATION . . . just topped
1,000,000 people

★ ★ ★

WHLI has a larger daytime audience in the Major Long Island Market than any other station. (Conlan)

WHLI AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, Pres.

the voice of
long island

Represented by Rambeau

and TV
"Radio stations everywhere . . but still only one WSM!"



MARTHA WHITE MILLS, INC.

GENERAL OFFICES • NASHVILLE 6, TENNESSEE

July 23, 1954

Mr. Irving Waugh
Commercial Manager
Radio Station WSM
Nashville, Tennessee

Dear Irving:

I've read your ads where you say "Radio stations everywhere . . but only one WSM." Looks as if that's true.

On a recent mail pull promotion we used WSM and five other stations (four radio, one TV). When we had tabulated the returns we discovered that 66% of the response came from WSM.

Just thought you'd like to know how high WSM radio still ranks with Martha White.

Kindest regards.

Yours very truly,

MARTHA WHITE MILLS, INC.

Cohen

Cohen T. Williams
President



Maybe we've been too modest — never having claimed that WSM can do twice as well as five other stations put together! But that's what the man says — more evidence that WSM covers the rich Central South market like no other advertising medium. For the full story, contact WSM's Irving Waugh or any Petry Man.

WSM *Nashville*
Clear Channel • 50,000 Watts

sions for one of the most important clients in network and spot radio said: "It sounds like a good idea. We're investigating it carefully. I'm always looking for ways of buying radio more cheaply and more effectively. The more ways there are of buying radio and the more ways there are devised to sell it the better for the business and the better for us. Preemption by the networks? I'm not worried about it on nighttime radio these days."

A time buying executive at one of the top radio-tv agencies said: "It could be a fine buy but there are a lot of questions I'd like answered first. First, how big are they going to grow? If they stick to about 25 to 30 stations and cover about 80% of the U.S. radio homes that's just about the right size. But if they get bigger they're bound to get into overlapping. We're trying to get away from overlapping."

"Second, program costs. I'm not so sure I'd want to pay network prices for a local show. If they could work out some deal whereby the originating station gets paid the local talent rate for the show and the others get paid a

handling charge of some kind, I'd be really interested."

"Third, time costs. If I buy Class 'A' time and get only 25% off the one-time rate for a year's programming, I'm not sure whether it's worth it. If I get the 52-time rate from each station for a year's programming and then an additional 25% for buying the entire group, that would be more like it. After all, it's a very inflexible buy and there should be some monetary advantage."

"I don't expect they will actually offer a 52-week guarantee against pre-emption. But I'm not worried too much about that. It looks like nighttime network radio will have more availabilities, not less, this coming season."

"The thing I like about the Quality group is the way it cuts across network lines for clean, maximum coverage. That kind of coverage is ideal for the advertiser looking for good, reasonable circulation—you know, the kind of guy who wants to reach everybody and doesn't want to pay too much for doing it."

One of the top timebuyers in the business said he liked the idea of buying a small group of powerhouse stations but "the big question in my mind is programming. If the Quality group grinds out the same old stuff they might as well forget the whole thing. I'm waiting to see what they offer. I'm also waiting to see their coverage maps. Actually, it's hard to say too much about the Quality group until they have more detailed material to present."

While most admen were not too concerned about the long-term future of QRG, this question could not be ignored in industry circles. Much of the speculation centers around NBC. There are a couple of reasons for this: (1) David Sarnoff's pessimistic speech about the future of network radio before the NBC TV affiliates at the end of August; (2) the fact that most of QRG's members are NBC affiliates; (3) the fact that three members of a special NBC affiliates committee to study the changing economic patterns of network radio are members of QRG.

Whether Quality Radio Group does nothing more than sell nighttime periods or whether it is destined for bigger things, the fact remains that admen will be hearing a lot more about it in the future. ★★★

MARSHALL ROBERTSON

(Continued from page 38)

week. Other nights he and Mary work until 8:00 or 9:00 o'clock."

No murals: The Robertson agency is utilitarian. No fancy murals on the walls, no vast expanses of cement block partitions. It looks more like an attorney's office—until you peek into the rooms and see tv storyboards, baton cards, radio scripts.

Marshall and Mary Robertson work together in a large office. Robertson was on some newspaper ads with Lavern Everson, the art director, when I came into the office. I admit I expected his wife to look like a crisp career woman. But she was wearing an attractive dress and looked as if she were going to a ladies' club luncheon rather than an advertising agency. She's a journalism school graduate from the University of Wisconsin. Before Robertson started the agency she wrote department store fashion copy. Now she directs some of the agency's tv programs, prepares the food used in the tv commercials, arranges some of the food commercials for camera. She and her husband are kind of a Tex and Jinx team behind the cameras.

While her husband was talking with Everson about the newspaper ads, Mary Robertson told me a little more about how the agency operates.

"Nobody has just one job in an agency of this size," she said. "We all double in brass. For example Elaine Gormley is our bookkeeper. But she's a wonderful secretary, too. And she does the radio and tv billing."

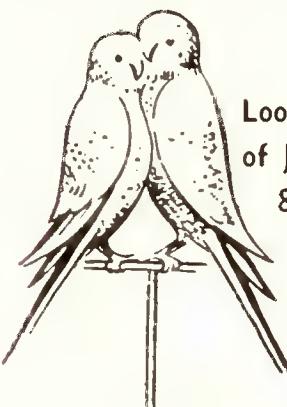
"Wendell McWilliams, whom you met at breakfast, is an account executive but he also directs production on the *Baptist Hour*. And he writes radio and tv copy, too."

I said that since each staff member had to be so versatile, I assumed that when they hired new employees the primary requisite was a wide background.

"Well," Mary hesitated. "you're partly right. Except we're inclined to rank personality and attitude as being more important than anything else."

"Our people have to handle several phases of work at the same time for different accounts. And they have to be able to work very closely as a team. And there often times is some extra effort needed from everyone. If a

HOOPER Tells the KC Story!



Look at these figures
of June '54 HOOPER

8:00 AM-12 N

The picture has
changed!

Net A —	25.8
Ind A —	16.0
	(Negro)
KUDL —	13.4
Net B —	10.8
Net C —	9.8
Ind B —	8.8
Net D —	7.2

Let your nearest FORJOE
office show you the new
June, '54, C. E. HOOPER

SOON....DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS 1012 BALTIMORE BUILDING



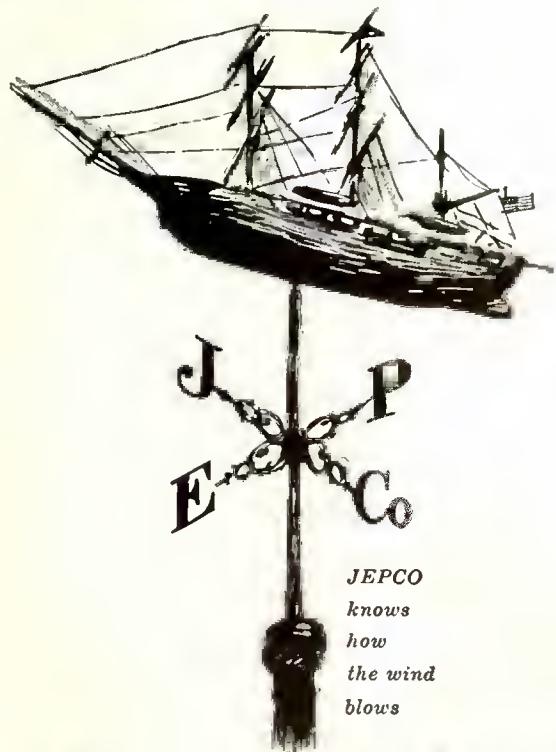
"My Ideal Rep"

says MILDRED FULTON of BLOW CO..

"uses the valuable time in a buyer's office to sell his stations rather than to undersell the competition. He sells his stations honestly, thereby assuring the advertiser of sales results that match the sales pitch."

JEPCO stands for positive selling.

A Pearson man studies his stations thoroughly and has the full, positive data that meets the advertisers needs and sales objectives.



John E. Pearson Company

ADIO AND TELEVISION STATION REPRESENTATIVES

EW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

person doesn't have a good personality and a cheerful attitude, he can't fit in with our kind of agency.

"Along the lines of ability, our radio-tv people (and that's nearly all of us) need to be able to express ideas on paper as well as visualize them on television and radio."

There isn't much turnover at Robertson's agency.

John Eby has been there 15 years. Lavern Everson and Margaret Piereson, radio script writer, have been there eight years.

When the agency started doing a lot of tv two years ago it added three people to the staff. They're still there.

TV credo: The opposite of "live" is "dead."

"To say a commercial is filmed," says Marshall, "is just a nice way of saying it's dead."

Using live commercials is point number one in Marshall's *Credo Adverte Video*.

"Live television has revitalized all advertising," he says. "Some agencies don't take live television very seriously. We do."

"The charm of live commercials is

that they can be timely. "The first thing we look for when we plan a tv announcement is a timely theme."

Point two in his creed is "a beautiful picture."

"Every scene of our tv commercials we try to make beautiful to look at. We want nice composition. We want to be able to snap a photograph of any part of any of our commercials and have it come out a complete, attractive picture that says something."

Marshall is against very elaborate tv sets. "The only important thing is what's on the screen," he says. "Often small things within the scope of the camera like a pretty arrangement of flowers on a table and a lovely lace tablecloth are 10 times better than a \$500 background."

Closeups are used in the Robertson tv commercials.

"When we show a sizzling steak, we show a real, honest-to-God sizzling steak right off the grill. We show a closeup of it. You can almost smell it on your screen. We don't show the whole damn banquet hall; what we show is a steak, a juicy, sizzling, delicious steak."

The agency uses real food in all its commercials. Mary usually prepares it right in the studio and sometimes the preparation is part of the commercial.)

"When we show a couple of people talking," he says, "we show head shots. People want to see the expression in other people's faces. A lot of tv is ruined by long shots."

Besides forbidding long shots, Robertson also frowns on pan shots. Most of the time a pan shot takes too long and doesn't show enough. "You haven't time to pan in a one-minute commercial," he says. "What we want are quick takes of tight shots. Pan shots are confusing unless they're natural, slow, graceful. You can't get a graceful pan shot in an I.D."

Other requisites of good live commercials: spontaneity and a good "pitch" personality.

"Here's where we contradict ourselves just a little bit," Robertson said. "We said everyone around here has to be versatile. That's true—up to a point. But we do have two "pitch" people who do nothing else."

"Bob Petre and Lillian Helling deliver most of our commercials. I guess you'd call them talent."

"We don't let them do anything else. We don't want them to think about anything else. The result is that when

they deliver a commercial, they put it right in your lap."

Petre is a former radio newscaster and a professional photographer. Miss Helling is an actress and was a Barbizon model. Petre more or less punches away at his commercials; Lillian handles hers in a more conversational manner.

"We don't let Bob and Lillian use prompting devices," Robertson said. "We want spontaneity. You don't get spontaneity when your 'pitch' person is reading his lines off a prompting gadget. If they can't memorize the whole commercial, we take 'em off camera and let them read it."

"We want Bob and Lillian to project," Robertson emphasized. "We want 'em to get over to each viewer. We want each viewer to think he's being addressed personally. The secret is to project . . .

"That's the secret of a good play, you know," Robertson observed. "When the spectator becomes part of the play. We want the viewer to take part in the commercial . . ."

There's one more thing that Robertson wants in his commercials. It's "spoken" copy. The agency doesn't allow "literary" radio and television copy. They want writing to be simple, colloquial.

"You might say that what we want in each of our commercials is a little drama. Of course we get into the pitch pretty damn fast," says Robertson. "We sell pretty hard. But with good copy and a beautiful picture, it's a bit like a short little drama . . ."

Props stored at home: In the afternoon John Eby and Mary Robertson drove me to see some of the sights around Denver. But most of the drive was business.

The first stop was the Robertson home, located on the edge of town overlooking a beautiful valley.

We stopped at the house to pick up props needed for that night's tv commercials. One room of the house had been converted from a bedroom to a tv prop storage room.

"I have to use a lot of my own things for our commercials," Mary said. "I use my own sterling, tablecloths and china for some of the food commercials."

We went outside to the garden where Mary picked a bouquet of flowers. "We're using some flowers in a commercial tonight."

LEE NICHOLS
Country Music Man

"Sagebrush Serenade"
"Western Requestin'"
"Lee Nichols Show"

THE MART STORES

"For the first time we had volume sales that could directly be attributed to our advertising."

DOUGLAS OPTICAL

"We attribute a good share of our traffic to the terrific impact of our KWBB spot announcements."

Represented by
George W. Clark, Inc.

KWBB

"WICHITA'S RADIO ACTIVE STATION"
410 KC • 1000 WATTS



THEY LIKE IT HERE

When advertisers check into WMAQ, they usually stay a long, long time. For instance . . . a sample of just eight WMAQ sponsors adds up to 75 *uninterrupted years* of contented residence. An amazing record for a radio station, and a pretty revealing clue to its standing with advertisers.

Here are the eight sponsors and their individual records under WMAQ's roof:

WIEBOLDT STORES, INC. (Department Stores) — 19 years. CHICAGO & NORTH WESTERN RAILWAY — 17 years.

SKELLY OIL COMPANY — 16 years. CHAS. A. STEVENS & CO. (Women's Apparel) — 7 years.

METROPOLITAN LIFE INSURANCE COMPANY — 6 years. TALMAN FEDERAL SAVINGS & LOAN ASSOCIATION — 4 years.

STEWART'S PRIVATE BLEND COFFEE COMPANY — 3 years. OLSON TRAVEL ORGANIZATION (European Tours) — 3 years.

Advertisers like it at WMAQ for lots of reasons. WMAQ is centrally located — right in the heart of America's second greatest market. Every WMAQ room commands an encompassing view of the biggest-buying audiences among Mid-America's 4 million families with an effective buying income of \$24 billion. WMAQ's merchandising, advertising and promotion activities are the most extensive of any Chicago radio station.

If your advertising plans cover just next week, the next 13 weeks, or the next 13 years, you're sure to like it at WMAQ — where transients usually become permanent residents.

WMAQ 

IN CHICAGO a service of 

Represented by NBC Spot Sales

Some "George Arens" photographs were on the walls. They were all beautiful, I thought.

Next stop was Miller's 23rd supermarket, which had opened a few hours earlier. It was in a big new suburban development.

"We took sort of worried about this opening," Mary said. "Most of the budget for advertising went into radio and tv . . ."

It looked like a rousing success to me. We had a hard time finding a parking place on an enormous parking field and the store was crowded. The three owners were waiting for Mary. She talked to them about the opening and went over some ideas for future commercials.

Seeing Mary Robertson talking with a client about commercials that would be aired that night, I realized how flexibly an agency with retail accounts must function. It was one of the strongest impressions I took away with me as I left for my next stop on the agency circuit—Bozell & Jacobs, Omaha. (The story of my experiences at that agency starts on page 39.)

★ ★ ★



That's our business. Buying radio time is one thing — Getting results is another. WJPS maintains a planned Merchandising Service that guarantees RESULTS. WJPS has a plan to fit any pocketbook. Our Merchandising and Promotion Department won 2nd PLACE in THE BILLBOARD competition this year — How good can you get?

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hellingberry Company

WJPS
ABC "A RADIO IN EVERY ROOM"
Evansville, Indiana

BOZELL & JACOBS

(Continued from page 39)

ligiously—not just for lip service."

After seeing B&J's list of accounts, I asked Jacobs if there was any limit on how big an account has to be before he'd take it.

Jacobs chuckled. "You know," he said, "a guy from NBC told me once that he had noticed we didn't have any real big accounts but we had a lot of billings."

"Certainly," I told him. "Here's why. We take 'em when they're small and build 'em up. One of our accounts, now billing \$380,000, was spending \$3,000 when we got it. Another one was spending \$80,000, but now is spending \$600,000. This happened in the past seven years."

"I told the NBC man," Jacobs continued, "that an account doesn't have to go to an agency run down at the heels to get service. We'll take a small client and give him top talent. We'll help him grow."

"It's all merchandising," Jacobs went on. "Clients all have different problems, but essentially the sum total that we give them can be called merchandising."

"Some accounts need public relations, some trade paper advertising, and so forth. But it's all merchandising."

I asked Jacobs if there was a contract between the agency and its clients.

"We have *no* written contracts with clients," he answered. "After all, if a client's unhappy, a contract won't cheer him up much."

Ex-police reporter: After meeting Jacobs I was anxious to learn more about him. So I asked Sandy Woodbridge, who was acting as my guide, for some background information. (Woodbridge is B&J's production manager.)

"Jacobs was a police reporter on the *Omaha Daily News*," Woodbridge told me. "Leo Bozell was his city editor. They started doing some publicity for the Nebraska Power Co. in their off hours and the agency just sort of accidentally came into existence. I think it was about 1921. They both held on to their jobs at the *News* for awhile before formally opening an agency."

"One day they were introduced to a young Catholic priest. Now Jacobs is a Jew, Bozell was an Episcopalian. But all three of these men were concerned

about some boys down on Douglas Street. Father Flanagan took in five boys. That was the beginning of Boys' Town. Morris Jacobs thought up that name, by the way. Jacobs worked on fund raising drives for Father Flanagan. He's still vitally interested in civic programs.

"He's chairman of the Omaha Centennial right now."

Woodbridge got up from his desk. "Why don't you go back and finish your conversation with Frank Miller," he suggested. "Then we'll have lunch and I'll show you the rest of the agency."

Account teams: "I was about to tell you how we handle a typical account when Morris called you in," Miller said. "We have a number of teams rather than different departments."

"Each account executive has a team around him. On this team there are copywriters, media men, and so forth. Therefore, we don't have a media department. You might say we have a whole bunch of media departments, however—one for each team."

Two drawbacks to a "team" operation occurred to me. One, the danger of isolation and two, the possibility that an account executive could pick up his team and walk out of the agency with a client.

"Theoretically, I suppose there is a danger of isolation," Miller replied. "But our plans board meetings are a meeting of the agency's best minds. Even if the account executive of a certain team wanted to go off on his own, the other members of the plans board wouldn't let him."

"As far as account executives walking out with an account is concerned," Miller said, "I doubt if it would happen. It never has. All the executives of the company know the clients as well as the account executives. One of the things we 'sell' to a client is our plans board. An account executive who took away an account couldn't possibly offer the experience and knowledge of that board to an account."

Miller is account executive for Mutual of Omaha.

"The Mutual account isn't exactly typical," Miller said. "Two men in New York work on it as well as people here."

"Mutual uses Sunday supplements for lead production. Our radio and television for Mutual are not designed primarily for lead production but rath-



You're Welcome In Over 5 Million Homes Every Day When You Buy The **Meredith*** Radio Stations

The 5,732,000 people living within the range of Meredith Radio Stations have a total of \$6,652,959,000 to spend, according to Sales Management. You can effectively reach and sell these people with the Meredith Radio Station in Omaha, Phoenix, Syracuse, and Kansas City. These stations have a combined total of 87 years of on-the-air service to their listeners . . . naturally, they're old friends and welcome visitors in over 5 million homes every day.

Meredith Radio Stations

KCMO
KANSAS CITY, MO.

WHEN
SYRACUSE, N. Y.

WOW
OMAHA, NEBR.

KPHO
PHOENIX, ARIZ.

KCMO, WHEN and KPHO represented by The Katz Agency -- **WOW** represented by John Blair & Co.

*Meredith Radio Stations Are Affiliated with

Better Homes and ^{Successful} Farming Magazines
and Gardens

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

er for pre-selling. We think radio and tv are wonderful pre-selling media."

A few days before I arrived in Omaha, Miller had signed for Friday night periods on NBC TV following the conclusion of the Gillette fights and up to 11:00 pm.

I asked Miller what motivated this particular buy for an insurance company.

"The big thing you buy today," he replied, "is audience. Sometimes you have to build audience. But we didn't want to spend \$40.. or \$50,000 every week on a show that, eventually, would attract a big audience.

"The Friday night fights deliver an audience of about 20 million people. Yet our weekly production will be only about \$4,500. So for a total of \$1 million, we get 100 tv stations with terrific audience exposure.

"What if the audience switches to another station after the fights?" I asked.

"Well, we don't think it will. The fights usually end at an odd time, like at 10:38 or something between conventional station breaks.

"We figure that for that reason alone we'll hold the audience. And since our show is a sports show, we assume that most people who are interested in fights will want to watch it." (The program, *Greatest Moments in Sports*, features Walter Kiernan as host, is a combination of live and film, started 30 July.)

"Also, most stations have local news shows at 11:00 o'clock on the East Coast, at 10:00 o'clock here in the Midwest. So it's quite an incentive to keep tuned in to see the news.

"But if we hold only 70% of the Gillette audience," Miller pointed out, "we're doing a helluva job for \$5,000 worth of production. . . ."

For tv: The first television commercial to be aired in Omaha was prepared by Bozell & Jacobs. And the agency claims to be one of the first to inaugurate regular farm programing.

Sandy Woodbridge, my B&J guide, had a framed letter in his office from WOW-TV, Omaha. It congratulated him for the first tv commercial in the area for Iowa Master Breeders Hatchery, aired 29 August 1949.

"Two months after WOW-TV went on the air," Woodbridge said, "Staley Milling Co. had bought a farm program. The man in charge of that account is John H. Dow. . . ."

Dow is one of B&J's vice presidents



Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact . . . more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

and account executive on a number of important accounts which use radio and tv. Staley Milling Co., Gland-O-Lac, Lucky Tiger hair tonic and others.

His office was cluttered with point-of-purchase displays for Lucky Tiger, Gland-O-Lac posters, four-color reprints and other evidences of his advertising activities.

"We believe we were first with agricultural programing on tv," said Dow. "But radio still is vitally important. Take Gland-O-Lac for example.

"It's a line of medicines and biologics for chickens.

"In the past it never used radio year round, but rather just at those times when farmers were buying poultry supplies.

"We convinced the Gland-O-Lac people that they should advertise all year in order to pre-sell farmers on their product. We put 60% of the budget in radio and in two years sales in one state are up 30%. Now we're on three stations but hope to expand to eight or 10. We know radio is doing an outstanding job.

"I think noontime farm radio has never been as good as it is today."

I told Dow that Woodbridge had mentioned the Staley tv advertising.

"Since fall of 1949 we've experimented with various times of day and program formats in an effort to find out how to reach the farmers via tv," Dow replied. "We've gone through four phases:

"1. Noon market report with pictures of livestock taken that morning to show farmers what the stock looked like that very morning as it came in. This was in the early days on tv.

"2. Farm commentary, an interview kind of program at the noon hour. Then it was moved to evening time.

"3. A panel quiz show called *Town & Country*. Idea was 'who's smarter—the city man or a farmer?' Three business men and three farmers from a certain community were featured on each show. This was run in Kansas City, Omaha, Springfield and St. Joseph. It's still on Springfield and St. Joseph.

"The fourth, and latest, is a noon show with stock market reports, weather and so forth. In Kansas City, over WDAF-TV, the program is staged by the University of Missouri School of Agriculture. It's a good show."

After experimenting with tv for five years, Dow has a strong feeling that there's no such thing as a real farm program on television.

"Radio built up a solid noon hour audience that brings every member of the family to the radio.

"At night, the farmer—like the city person—wants to be entertained. After the chores are done—and they're done pretty early now with our electrified farm—he wants to relax.

"We know that he listens to the radio for information, weather, markets, news. We haven't been successful using tv for information and education at night. We think it's an entertainment-only medium—at least during the evening hours."

Lucky Tiger is using radio in about 20 markets. About 30% of its budget goes to radio, about 70% in national magazines.

"We use radio for Lucky Tiger in 'ailing' markets," Dow said. "in markets where we need local promotion."

"We use mostly d.j.'s and local personalities," Dow said. "We send each one some Lucky Tiger hair tonic and shampoo. We ask them to try it for two full weeks. Then we tell them to go on the air and tell their listeners why they liked the products, in their

for quick, easy reference to your copies of **SPONSOR** get the durable new

Sponsor binder

looks like a million . . .

costs only

\$4.

\$4 one binder
 \$7 two binders

SPONSOR

40 E. 49th St.
New York 17

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____

Zone _____ State _____



100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.



own words.

"Although we're using only radio personalities now, we will expand to tv in certain markets."

Did Dow have any other comments about radio?

"There's one thing wrong with radio," he said. "Radio people generally should spend more time listening to their own radio stations."

By this time I'd been in B&J several hours. But I hadn't seen any impeccably dressed Ivy League graduates transporting mail from office to office.

"We don't follow the mail room the-

ory of training people," Dow said. "We don't want people fresh out of school. We'd rather hire a man after he's had two or three years of good, solid background in media. The agency business is too hard for youngsters to pick up when they're right out of school. Some of our people come from newspapers, some from radio or tv. We have 56 employees in Omaha now. There are 197 B&J employees altogether."

Sandy Woodbridge came back to Dow's office to see how Dow and I were getting along. "If you're about

through here," he said, "I want you to see Randall Packard and Henrietta Kieser. Randall is a v.p., handles the Storz beer account. Henrietta's also a v.p.; she's copy chief."

Storz and guts: "The big reason for Storz' success," said Packard, toying with a Storz can, "is that they've got advertising guts. They're not afraid to go into a market where there's a big competitor. And it has follow-through, which is just as important as the initial courage."

In spite of increased national competition, Packard says Storz has raised its output from 130,000 to 400,000 barrels annually. "This is a big increase for a regional product, when regionals have been dropping," he observes.

It was then I learned that to sell any beer in Nebraska is a tough job. "There's not the large off-sale of beer in this state that you have in, say, New York," Packard said. "For instance, out of some 500 to 600 grocery stores in this area, only 50 or 60 sell beer. They account for only 5% of all the beer sold.

"That means that you don't have the housewife buying beer at the store as an impulse item. If she's buying the family groceries, she has to get beer in a tavern and most women think twice before popping into the neighborhood tavern.

"What we do is to get the man to buy beer when he stops by the tavern. We've found that over 50% of the men who buy tavern beer to take home buy it on impulse. You can see how important p-o-p displays in taverns are, then. One tavern owner was finally talked into putting in some Storz p-o-p material and he found--to his delight--that his sales were upped 31% as a result."

Packard has another problem in selling Storz. Lack of broadcast media.

"Up to a year ago," he said, "only two stations in this entire area would take local beer advertising. But even at that time, over 25% of the media budget went into air media. Now there are eight or 10 stations that take Storz advertising so the budget, airwise, is being upped."

Packard's phone rang. After hanging up he turned back to Woodbridge and me. "Meeting coming up," he said. "But if you have more questions, Henrietta will probably know all the answers. . . ."

P. r. and advertising: Henrietta

SPONSOR

ONLY with KXLY-TV CAN YOU REACH ALL the television HOMES in the rich SPOKANE MARKET!

FACTS SHOW IT!

KXLY-TV gives 21.8% greater metropolitan weekly audience (Videodex Feb. 1954) PLUS thousands of TV area homes reached by NO OTHER TV STATION . . . because of the 6018-foot tower on top of Mt. Spokane.

RESULTS PROVE IT!

"It would certainly appear that our association with KXLY-TV has proven to be a wise choice on our part," says Mr. Charles Radford, advertising manager, IGA Stores in the Spokane Market. Statements such as this are plentiful. KXLY-TV advertisers get desired results!

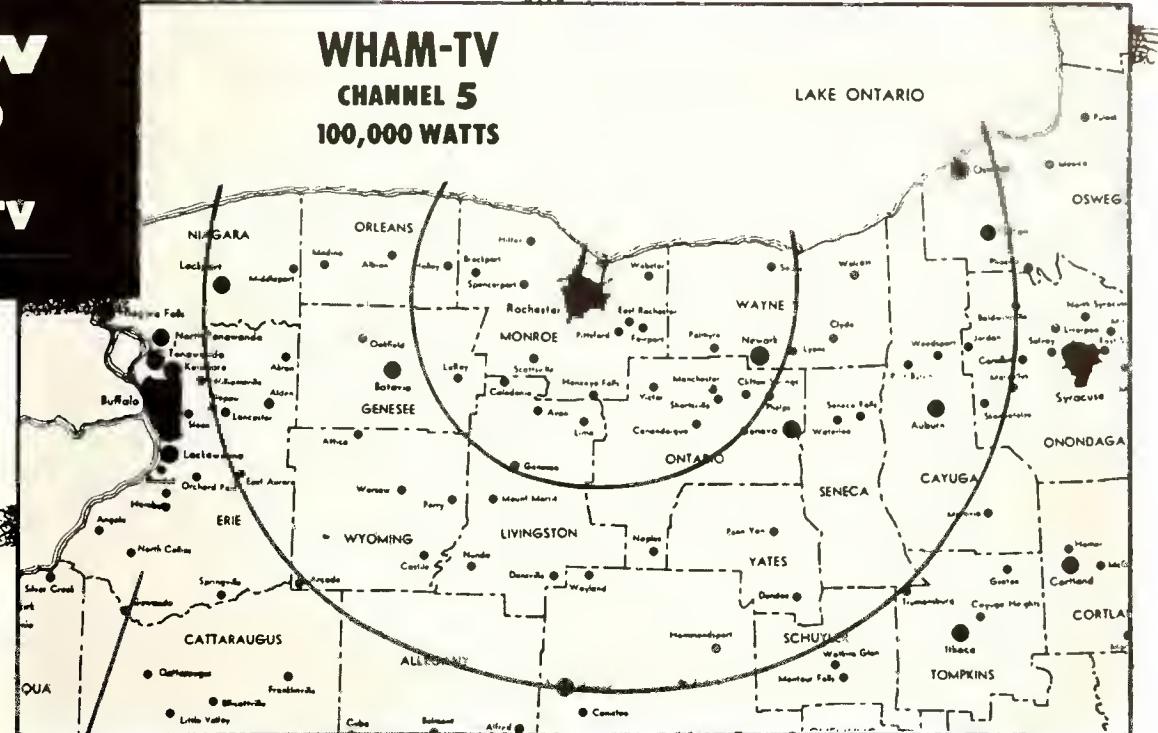
KXLY-TV WASHINGTON
SPOKANE
RICHARD E. JONES
vite pres. & gen. mgr.
Rep. - AVERY-KNODEL
Moore & Lund: seattle, portland

"Take 5"

to do the
Best TV Sales Job
in Western New York

now
100,000
watts
WHAM-TV

WHAM-TV
CHANNEL 5
100,000 WATTS



Rochester's most powerful station—now telecasting on 100,000 watts—extends its leadership and coverage to 17 sales-producing counties.

When you want your product to gain first position in this area, use WHAM-TV—the first TV station that's still first.

*population...
1,029,200
homes...
315,050

Rochester N.Y.'s

WHAM-TV
CHANNEL 5
MOST POWERFUL

Station

Kieser's office is right next door to Frank Miller's. They work closely on several accounts as well as over-all agency operation.

"I don't know if you've heard it before," she told me, "but our philosophy, if you can call it that, is that you can't divorce advertising from public relations." (I already had noticed that the firm's letterheads said "Bozell & Jacobs, Inc., Advertising and Public Relations.")

"We define public relations," she said, "as any contact between a company and its customers. Advertising is

one of several points of contact."

On Miss Kieser's desk I noticed a tv storyboard and some radio commercials. So I asked her what she had to do with radio-tv.

"I try to coordinate information on stations and services," she said. "It's part of our file and library set up."

"We keep up to date on radio and tv in several ways."

"Of course, Harold Fair, in the New York office, keeps in touch with the networks."

"And we get quite a few media reps through Omaha. We have a high re-

gard for media reps," she continued.

Sandy Woodbridge stuck his head in Miss Kieser's door.

"It's getting close to quitting time," he explained, "and I want you to see the art department, . . ." It looked like a combination of a Salvador Dali painting and a *House & Garden* den.

"This is Floyd Wilson's suite," Woodbridge said as we walked in. Wilson, who looked more like Hollywood's idea of a stock broker rather than an artist, got up from his drawing board which was built into a big L-shaped desk.

"I'm working on a storyboard right now," he said. "It'll be for Mutual of Omaha."

Wilson looked at his watch. Woodbridge looked at his. Then I looked at mine. It was 5:30.

"Well," said Woodbridge. "I think you've about covered Bozell & Jacobs' Omaha operation."

"When you get back to New York," Wilson interrupted, "you might want to stop by that office."

Woodbridge and I left Wilson's office and went up a flight of stairs to Woodbridge's. The other offices were dark.

"We don't have to work overtime too often," Woodbridge said, as we left his office and rode down the elevator together. "I guess there are fewer interruptions here than in New York. Anyway, we seem to get out pretty good work on time. . . ."

P. S.: When I got back to New York, I called up Henry Obermeyer, one of four vice presidents in B&J's New York office.

"I forgot to find out something about the agency when I was in Omaha," I told him. "It's about your Nuclear Energy Information Division."

"Come on over when you have a minute," Obermeyer said. "I'll show you what it's all about and you can see the New York office while you're at it. . . ."

B&J's Gotham office is a short walk from SPONSOR. It covers the third floor of 2 West 45th Street Building.

Obermeyer greeted me by handing me two fat books.

"These volumes," he said, "contain just about everything there is to know about nuclear energy — that can be made public."

"We say nuclear energy instead of atomic energy," he said. "because atomic has a sort of scary connotation,

In the tri-state area known as the Ark-La-Tex
Ark.
Louisiana

SHREVEPORT

IS THE MAJOR TELEVISION MARKET

... with a consumer spendable income of \$367,597,000. PULSE PROVES that precedent-setting KSLA . . . Shreveport's FIRST and ONLY television station . . . DOMINATES Shreveport and its home parish with

78%

of the TV audience daytime!

(1:00-6:00 P. M.)

84%

of the TV audience nighttime!

(6:00-12 MID.)

PLUS . . . The top 15 Ark-La-Tex once-a-week shows!
The top 10 Ark-La-Tex multi-weekly shows!

Fringing the outskirts and getting to the heart of a market are two different things. Here's proof that to sell the Shreveport TV audience you must buy the SHREVEPORT TV STATION

KSLA

SHREVEPORT, LOUISIANA

Affiliated with

• NBC • CBS • ABC • DUMONT

Caddo Parish Telephone Aug. 2-8 1954

Channel 12

Represented by

PAUL H. RAYMER CO., INC.

New York
Detroit
San Francisco

Atlanta

Chicago
Dallas
Hollywood



SPACESHIPS, . . . ?

The industrial pageant of our busy Ohio River Valley presents many spectacles that are as arresting to the eye as its statistics on industrial output are appealing to the mind. In both cases, fact consistently outstrips fiction.

No visitors from outer space, these flood-lit spheres are actually part of one multi-million dollar oil refinery, working twice around the clock each day to provide fuels and lubricants for a mechanized America. It is only one of the hundreds of manufacturing plants that give steady employment and spendable prosperity to the million families who live and work in our industrial heart of the nation.

Two facts, we think, are significant to you: (1) These people spend *over two and a half billion dollars* a year for things they want. (2) The *only* advertising medium that, singlehanded, gives intensive coverage of this whole 116-county area is WSAZ-TV.

Whatever you're selling, with WSAZ-TV you can show and talk about it right in the front parlors of over 400,000 TV homes across five states. You can do this with the knowledge (and immediate results) that your message is more persuasive for being delivered by a well-known, well-liked friend. The proof is abundant—as the nearest Katz office will be glad to show you.

Latest methods and modern equipment combine to make this giant oil refinery near Ashland, Ky., an important producer of petroleum products. It is operated by the Ashland Oil & Refining Company, and is another example of the great industrial diversity throughout WSAZ-TV's 116-county area.



TELEVISION

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston
Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency

great day in the mornin'

* (and
afternoon,
too!)

You bet housewives in the Greater Wheeling market watch WTRF-TV in the daytime as indicated by these Spring TELEPULSE ratings:

Breakfast Club	11.9
Ding Dong School	9.1
Belly White Show	9.9
Armchair Theatre	10.1
Colling All Corrs	13.5
Pinky Lee	18.0
Howdy-Doody	18.7

That's quite a lineup of daytime TV, supplemented by local origination, all pleasing WTRF-TV listeners. If you're interested in reaching a receptive daytime audience (we're practically S.R.O. at night) call Hollingberry or Wheeling 1177 for availabilities on WTRF-TV—the BIG station in the Wheeling market.

wtrf-tv

Channel 7 316,000 Watts

NBC Primary • ABC Supplementary

REPRESENTED BY

H O L L I N G B E R R Y

Robert Ferguson • VP & Gen. Mgr
Phone Wheeling 1177

Radio Affiliates WTRF & WTRF-FM

Now equipped for network color TV.

"These books," he said, "are our nuclear energy 'kits.' As you know, the Electric Light & Power Companies is one of our clients. So all the ELP members got the kits for obvious reasons. But let's go in to see Don Hoover."

Hoover is president of B&J in New York. Bozell & Jacobs is organized so that all offices are under common ownership but each office—except the two service offices in Los Angeles and Washington—are full-fledged agencies, with their own executives and officers. Hoover is president of the New York "agency." His office is comfortably furnished with leather upholstered chairs and a matching sofa. He has a big mahogany desk with an antique desk lamp. Next to the desk is a typewriter.

"Most B&J executives think on their typewriters," he said. I recalled that Frank Miller had one in his Omaha office.

I asked Hoover if the Nuclear Energy Information Division had gotten the agency any new accounts.

"Not one," he said. "That wasn't the reason for setting it up. We designed it as a service to existing accounts.

"By 1951, we knew that nuclear energy would affect—sooner or later—virtually all our clients.

"It would affect power companies, who might someday use nuclear energy instead of coal or water in generating electrical current.

"It would affect our drug and medical accounts. They use neutrons—or something like that—in tracing the path of certain injections made in both animals and humans.

"It would affect our food accounts. Staley Milling Co., for example, might be able to use nuclear particles in fertilizer, thus getting more grain out of each acre."

I asked Hoover if anyone could come to B&J for data on atomic—I mean nuclear—energy. He said they could; the kits, he said, are sold for \$8.

"Well," I said, "it sounds as if B&J really keeps up on things. What's your next project after nuclear energy?"

"We've already started it," he said.

"It's solar energy." He paused a moment and chuckled. "People don't call us a pioneering agency for nothing," he said.

(Next issue: a visit to Gardner Advertising, St. Louis, and Campbell-Ewald, Detroit.)

PHILLIPS PETROLEUM

(Continued from page 43)

spot approach in radio. It is still sponsoring the *National Barn Dance* in Chicago on WLS, which it has had for many years. Its present half-million dollar radio budget testifies to the company's continued faith in the aural medium. Actually, radio permits penetration in some Phillips areas not covered by their TV programs; it also ties together with the TV campaign in other areas to form a potent ad package. Present radio coverage hits 45 markets.

Phillips finds the same advantages in spot radio as in spot TV. In addition, it is able to make good use of the *local* program which it finds unfeasible in the sight medium. Most of the Phillips programs are newscasts by the outstanding local newscaster, usually a man who has built a loyal following over a long period of years. In most cases, too, in order to exploit the local potential to the full, the copy is delivered live, either by the personality or by the announcer, who has been auditioned via recording. Etc.

(Please turn to page 126)

in
Wichita Falls,
Texas . . .

more people*
watch
KWFT-TV

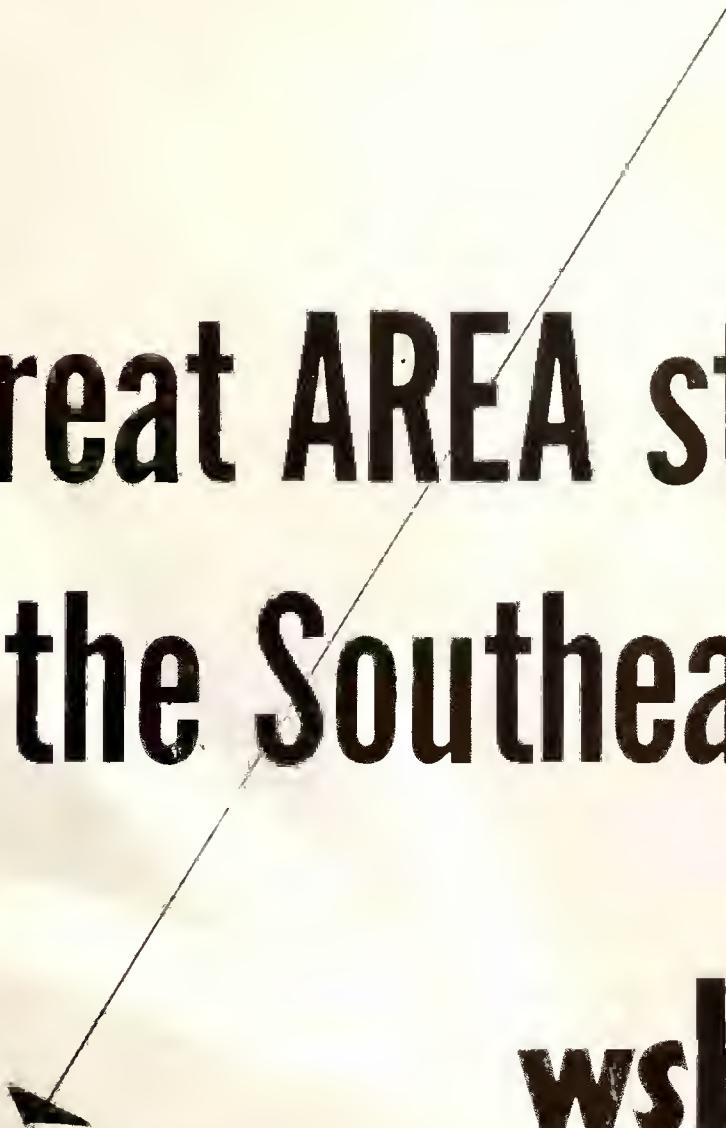
CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

SPONSOR

*Gives you the sales power and prestige
that sells more goods than any other Atlanta
tv outlet...because WSB-TV is—*

The great AREA station of the Southeast



wsb-tv

Atlanta, Georgia.

☆ CHANNEL 2

☆ 1062-FT. TOWER

☆ 100,000 WATTS

Represented by Edw. Petry & Co.

Affiliated with The Atlanta Journal and Constitution

NOW ON THE AIR!

**THE MOST POWERFUL TV
STATION IN NORTH AMERICA**



325,000 WATTS

National Representative: Adam Young Television Corporation

J. E. Campeau
President

CKLW-TV
GUARDIAN BUILDING

DETROIT

ONSOR

Notes and explanations to help you use this site

Suppose H_0 is a hypothesis with α and β .

Home Ground Surveys prove

MOST PEOPLE IN WHEELING

WATCH

VHF, Channel 9

CBS Affiliate

KEY TO THE GREAT WHEELING MARKET

plus

Steubenville • Pittsburgh • Youngstown • Canton

THE BIGGEST BUY IN TV TODAY
1,083,000 TV homes for the price of 399.400!*

**54.4% of Wheeling's entire viewing audience saw the June 13 Cleveland-Boston ball game on WSTV-TV.

** 58% of Wheeling's survey respondents saw Senator McCarthy's Senate Investigating Committee Hearings on WSTV-TV. And the percentage was even higher—74%—in the combined Wheeling-Staunton area.

combined Wheeling-Steubenville area.

Be realistic! Don't limit your thinking about WSTV-TV's extraordinary coverage. The clear signal of this station extends far beyond Steubenville — blankets the rich Wheeling market — pervades the 9th largest market in the country: industrial Pittsburgh and nearby Conian and Youngstown. Yet you pay for only a fraction of what you get!

**NOW!
FULL POWER
(230,500 Watt!)**
from our
881 ft.
**MOUNTAIN-TOP
TOWER**

(2,041 ft)

NSTV-TV STEUBENVILLE-WHEELING

ANOTHER AVERY KNODEL REPRESENTED STATION

PULSE FOR DEPENDABILITY

Check these Important Advantages of this new Nation-Wide Service

U.S. Pulse TV provides a timely sales aid and a True Measure of what your TV dollars are buying in this period of dynamic change

Unprecedented large sample—guaranteed minimums of 25,000 completed interviews for every daytime network program, regardless of length, 6,000 minimum completed interviews for every nighttime program regardless of length

Unparalleled statistical accuracy: maximum error possible only 5/10 of 1 per cent of negligible effect in comparing program appeal and time slot influence

92% of U.S. television population in the area from which sample is drawn

62 areas, nation wide distribution

27% of sample rural the homes hard to get by any other method, in significant number

Accurate audience composition men, women, children, teenagers viewers per program, as reported by all members of each household interviewed

Special films section, multi market ratings of half-hour spot film programs

Total number of stations for each network program, as prepared by Sponsor Magazine

Convenient indexes by individual sponsor and by program title for rapid reference

Complete comparability of data as reported in the individual per market TelePulse copies, the latter vital in revealing the individual markets requiring extra merchandising, promotion, sales effort

Sensible price as little as \$100 monthly for subscribers to the Pulse radio and TV reports. Trial usage will more than substantiate every claim made for this useful new U.S. Pulse TV

U.S. PULSE TV *U.S. PULSE TV*

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc. 15 West 46th St., New York 36
Telephone: Judson 6-3316

SPONSOR		Daytime		September 1954		TV COMPARAGRAPHS OF NETWORK PROGRAMS		Daytime		September 1954		SPONSOR	
SUNDAY		MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
CBS	WB	NBC	ABC	CBS	NBC	CBS	NBC	CBS	ABC	CBS	NBC	WB	NBC
No network programming	No network programming	No network programming	No network programming	No network programming all wk	No network programming	No network programming all wk	No network programming	No network programming all wk	No network programming	No network programming all wk	No network programming	No network programming	No network programming
Exploring Our World NY				Gary Moore 10-10-15 WB	Ding Dang Shop L	Ding Dang Shop L	Ding Dang Shop L	Gary Moore 10-10-15 WB	A Time to Live Ch	Ding Dang Shop L	Ding Dang Shop L	Gary Moore 10-10-15 WB	Ding Dang Shop L
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Burnett 10-10-15 WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Burnett 10-10-15 WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Burnett 10-10-15 WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB	10-10-15 WB	10-10-15 WB	Arthur Godfrey 8:30A-9:30A WB	10-10-15 WB
				Arthur Godfrey 8:30A-9:30A WB</									

WESTERN UNION

·SYC 187

SY-RIB230 P.D.=ROCHESTER NY 13 1128 AME=

1954 AUG 13 PM 12 23

GENESEE VALLEY -

GENESEE VALLEY TRUST BLDG ROCHESTER

1111 TRUST BLDG ROCHE
HOOPERATIUS W.

OPERATIONS JUST IN SHOW CHANNEL 10 LEADS IN ROCHESTER=
PLEASE PREPARE ADVERTISEMENTS TO TELL ALL IN
ADVERTISING AND TELECASTINGS FRATERNITY=DATA IN MAIL=
CHANNEL 10

CHANNEL 10 Dec 1971

DELANEY = LYKE =

IN ROCHESTER CHANNEL 10 NOW LEADS!

After only 8 short months on the air in this Two Station Market —
CHANNEL 10 LEADS IN THE MORNING!
CHANNEL 10 LEADS IN THE AFTERNOON!
CHANNEL 10 MAKES IT A "DEAD HEAT" IN THE EVENING!

SOURCE: Hooperatings, July 1954. Sunday through Saturday. It's what *top* programing, promotion *does* for a station! Detailed breakdown on request. We have a few fine spots and times available for September starts . . . Phone or wire!

CHANNEL 10

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY

WHEC-TV-WVET-TV

ROCHESTER, N.Y.



EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



AN
open door
 to the Nation's
 Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ \$225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

PHILLIPS PETROLEUM

(Continued from page 116)

are used to augment these radio pitches, particularly when new products are being launched.

Some of these shows are in evening time, where the personality has proved his loyal following. In Des Moines, for example, their 6 p.m. newscast is the top-rated radio program in the market. But the great trend has been to early morning programming, the 7-8:00 a.m. period where possible. As Frank Mace explains it: "We believe people have been conditioned to listen to the radio for morning reports of news, weather conditions, crop reports and so forth, while they are doing other things. We expected the shift in listening when TV first got started, and simply adjusted our ad program to go along. We are firm believers in the value of radio."

Mace also is convinced that there is a large car-riding audience that is of particular importance to a company promoting gasoline and motor oil. Radio, he feels, also allows for great flexibility in the commercial story; Phillips takes advantage of this to switch commercial copy as the weather and seasons change.

Tips to film users: Several years of experience with syndicated films have taught agency and client certain important lessons, some of which came from sad experience. Here, for example, is the Lambert and Feasley attitude toward "bicycling" of prints—they are dead set against it. On some of their past shows the agency found that a print sometimes reached a station damaged, in no condition to go on the air. If, for any reason, the station failed to notify the agency in time, no show could go on as scheduled. And even if a print were supplied, the extra expense of printing and shipping could never be made up.

To avoid such troubles as broken sprocket holes, scratched emulsions, tears, and unforeseen transportation snafus, the Ziv organization is given the responsibility of checking the quality of each print. Prints go directly to the stations from Ziv. They are probably new prints in most cases, but even if they are not, the client is assured of a thorough inspection before shipment, and thus of perfect quality at the station.

Shipping the prints from a single

source offers an important advantage in greater control of commercial timing. With commercials cut into the show, bicycling prints from station to station would make it almost impossible to schedule airing of commercials at specific periods, since a number of different commercials would be floating around at any given time. But cutting in the commercials at the point of shipment, the client can control precisely the co-ordinated launching of a campaign.

This brings up another question—why not have the station cut in the commercial print? Here is how Lambert and Feasley look at it. The commercial is, after all, the basic ad element, and it must be handled right. The more hands involved, the greater the chance for a slip-up. The equipment and personnel of the stations vary in quality and ability. With 27 organizations splicing in commercials there is a greater chance of something going wrong than with one organization you know is geared for the work. With one, the operation is smoother.

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the **ONLY** media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

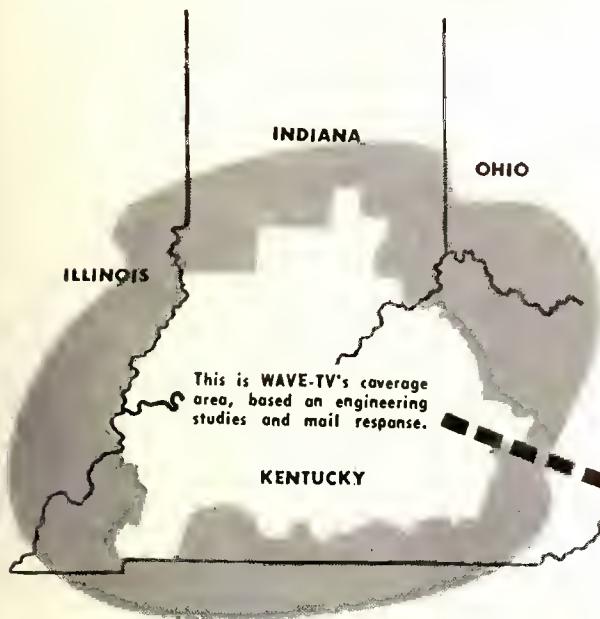
Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	\$360,500
E.B. Income (000)	\$670,000



WRBL RADIO
 AM-FM
TV 4
Channel
COLUMBUS, GEORGIA
CALL HOLLINGBERY

SPONSOR

WONDERING?



This is WAVE-TV's coverage area, based on engineering studies and mail response.

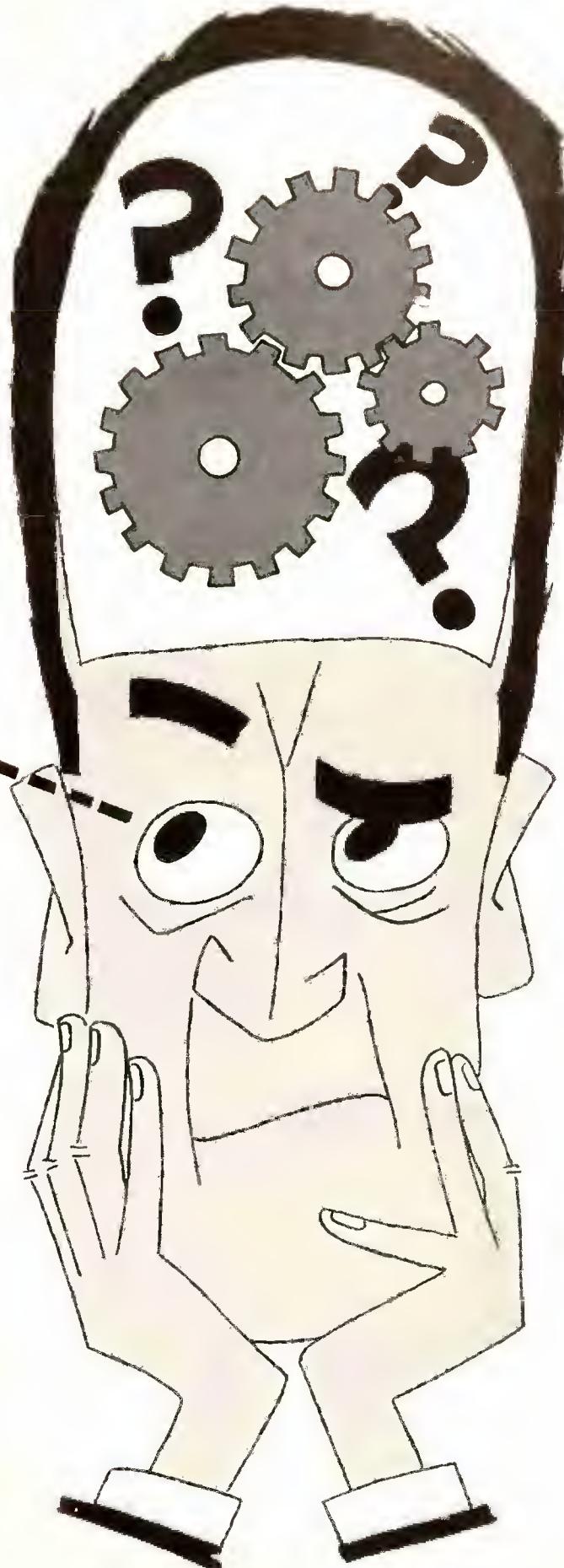
KENTUCKY

If you are wondering how to get the biggest TV audience in Kentucky and Southern Indiana —
ASK YOUR REGIONAL DISTRIBUTORS!

Now you can quit wondering, pondering or "thinking" about what TV station to use in Louisville! Grab your telephone, and ask your distributors anywhere within 100 miles—

"What is your favorite Louisville television station?"

Lots of busy ad men have reached some quick and accurate conclusions this way. We bet you can, too!



WAVE-TV

CHANNEL **3** • LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

TOP QUALITY!



MARY McGUIRE

Women's Interests Director

Conducts WWTV'S popular "Homemaker's Time" Monday through Friday each week. Mary brings to WWTV Land 11 years of Home Economics Extension work in Michigan and extensive TV programing with Michigan State College.

Educated at Menominee Normal, Ferris Institute and Home Economics Degree at Michigan State.

Past Secretary of Michigan Home Economics Assn., past officer of Michigan Home Demonstration Agents Assn., member of National Home Economics Assn.

Mother of two year old son, Mary knows how to talk to homemakers from both training and first hand experience.



in
**Wichita Falls,
 Texas . . .**

*more people**
watch
KWFT-TV

CHANNEL 6
 CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

By having the Ziv organization handle the commercial inserts, the client and agency are assured of delivering a complete, perfect package to the station, and knowing, therefore, that it is unnecessary for an agency rep to be on hand to supervise anything. It is a great saving of sweat and worry.

Jet-propelled football films: This careful attention to the mechanical details has paid off in a smooth-running film operation. Even more impressive from the point of view of efficiency is the lightning-fast footwork that turns perfect film shows of football games over to stations within 18 hours after they have been played. A series of finely-executed transportation plays and high speed lab and production operations are involved in providing the Big 10 and Big Seven *Game of the Week* to the 27 markets in the Phillips area. Here's how it works.

After a pre-selection of games by the agency in New York, based on the expert's forecasts, Sportsvision, Inc., of Hollywood, sends five-man crews to the two conference games. Each entire game is shot, on 16 mm. The film rolls are flown immediately to the Acme lab in Hollywood, which has turned over its entire facilities for the weekend operation. The plane is met at the airport, either Saturday midnight or early Sunday and the film rushed to the lab. *The answer print is ready for viewing at 6:00 p.m. Sunday night!*

The prints start leaving the lab that night at 9:00 p.m., the latest going out on Tuesday. Since the shows are slated for Tuesday, Wednesday or Thursday, there is plenty of time for the prints to get to their destinations around the sprawling expanse of the Phillips marketing area. For safety, each Big 10 station is sent a print of a Big Seven game in advance to hold in reserve just in case, while a Big Seven station is sent a safety Big 10 print.

It is a fast-moving operation that John Bates, or Frank Mace, together with a Phillips representative, have to oversee. Each week during the 13-week season, there is weekend commutation between New York and Hollywood. At the Hollywood end agency and client supervise the rapid editing, and the recording of the ad-lib narration (Bill Brundage does it with a "live" quality by following a cue sheet

and a spotter as he watches the film).

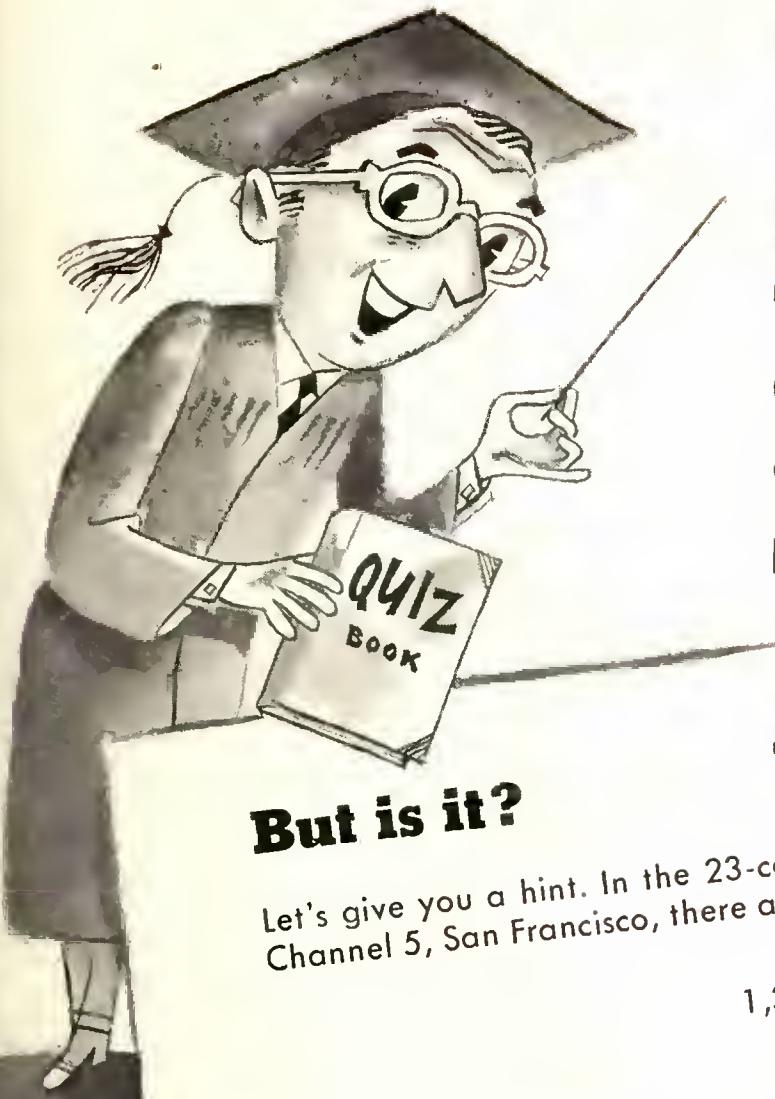
How do you control the commercial part of the show under such hectic conditions? To cut in prints of the commercials as is done in the case of *I Led Three Lives* would require time and cutters at a moment when both are precious. The solution in the Phillips case is to avoid the print stage entirely. A negative of the commercial is edited into the negative of the film along with the other footage. The entire package is then printed as a whole. Thus, the cut-in process occurs only once, and again assures complete control at the transmission end.

In the early days of the operation snafus did occur from time to time, as might be expected in a country where the weather is not always well-behaved and where human beings are only human. The amazing thing is, however, that in the entire 1953 season there was not one slip-up anywhere along the line! How smooth can an operation get?

You might think all this is quite expensive, and you would be right. It is. At least as expensive as a good dramatic film show on a per station basis, according to Frank Mace. Nor are the ratings probably the best. However, Phillips feels that the selectiveness of the football shows makes up for the lack of rating. Men are, after all, the primary audience aimed at by Phillips, and they are still the fans, by and large. The football fan loves to see the game, and, as Phillips has found, he tends to be grateful to the sponsor for bringing it to him. Letters, dealers' comments, word-of-mouth reports, all convince Phillips that in the football series it has a powerful promotional package.

Combining the fall football series with *I led Three Lives* for the rest of the year permits Phillips to take advantage of 52-week discounts. It further provides continuity of coverage. Phillips has reason to believe that the football series adds new audiences to those large ones already reached by the dramatic show.

Station promotion: As mentioned earlier, the spot-film approach seems to encourage the station to go all out in promotion. At least that has been the Phillips experience. It is no small factor in Bill Hinman's sizing up of a station, by the way. Some of the promotion aids now offered by stations.



But is it?

Let's give you a hint. In the 23-county coverage area of KPIX, Channel 5, San Francisco, there are:

4,161,500 people
1,369,400 family units
982,070 TV homes

Ready for the question? How many impressions per average week are currently delivered by KPIX? Which is the correct figure?

123,456,275
97,453,227
240,905,270
225,284,352

If you said "240,905,270" you'd be correct... the largest number of weekly impressions delivered by any Northern California TV station.

This should give you one impression of KPIX superiority in the San Francisco market. For more information, see your Katz man.

KPIX
CHANNEL 5
SAN FRANCISCO, CALIFORNIA
Affiliated with CBS and DuMont Television Networks
Represented by the Katz Agency

**IF YOU
KNOW...**

**The Northern
California market
(and KPIX) ...**

**THIS'LL BE
A CINCH!**

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
KYW • WPTZ, Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.

If you use TV film you need BONDED TV film service!

**Saves You Money, Worry
and Mistakes!**

**COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS**

**Shipping • Splicing • Routing,
Scheduling, Print Control
Records • Examination,
Repair, Cleaning, Report on
Print Condition • Storage
Supplies, Equipment**



TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 630 Ninth Ave.
8R 2-7825 JU 6-1030

**FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!**

according to Hinman are: dealer meetings and luncheons with station men where the dealers are informed of the show and get to know the station people; dealer displays for use in dealers' windows; bus and taxi cards; billboards; letters to dealers; ads in newspaper and local tv publications.

The effort put behind the spot show is, in the eyes of the agency, one of the outstanding benefits of this type of tv broadcasting.

The commercial pay-off: In the end sales are the pay-off. And to achieve volume it is not enough to reach an audience, you must hit them with a convincing sales message. Here is the Phillips approach to commercials: A commercial should not attempt to compete with the show as entertainment, for this is rarely done successfully; it should be informative and interesting; and it should be short, not more than a minute.

The Phillips film commercials follow this prescription. As run off for sponsor they showed demonstration techniques simply but graphically employed to prove the superiority of Phillips 66 Trop-Arctic All-Weather Motor Oil. Strong-selling testimonial-type commercials push the new premium gasoline, Phillips 66 Flight Fuel, which is said to utilize an exclusive ingredient developed by Phillips for aviation use during the war and only recently released this year for commercial use by the government—it is called "diisopropyl."

The new premium fuel has been on the market since spring and has been featured in the Phillips ad campaign. How well has the advertising worked? No precise figures are available at this time, but the company reports that the premium fuel has caught on and that sales are mounting rapidly.

The future: Will this successful spot pattern be retained for future use? Despite its proven success, no one can really tell. Client and agency are concerned, as many are today, with mounting costs of tv advertising. As the Phillips' marketing area expands, it may prove too costly to cover it via the present system.

But this is for the crystal ball experts to answer. As for Phillips and the Lambert and Feasley agency, they will simply continue to watch trends carefully and to adjust their advertising thinking to the needs of the market as they emerge. ★ ★ ★

SARAN WRAP

(Continued from page 36)

silver from tarnishing.

Saleswise, Saran Wrap has a 9.2 annual turnover, which is equal to all but one of the established brand names of household wraps, according to a recent agency presentation. (By turnover is meant the rate at which a retail store turns out its stock annually.) The leading wax paper shows 17 "turns" (turnovers) a year, while other papers turn an average of 9.2 times. The leading foil shows 9.2 turns, all other foils 6.4 a year. "Our goal is a turnover of 17 times a year," says Ernie Jones.

Saran Wrap retails for 33c a package in super markets, slightly higher in the independents.

Since the air campaign started, NBC has extended merchandising support which has given Saran Wrap a considerable additional boost, points out Jones. NBC's merchandising field men reinforced Dow's own food brokers in getting distribution. During April and May of this year, NBC ran a special promotion, "Star Value Parade," for a selected group of clients including Saran Wrap. The extensive effort put point-of-sale displays in over 5,000 super markets throughout the country. Displays tied in with the tv shows.

It may or may not have had anything to do with this special push but it was in the spring of 1954 that demand for Saran Wrap exceeded production quotas and the pipelines ran dry for two weeks.

Dow's present sales objective with Saran Wrap is to sell one-third of the families in the U.S.—20 million families—two or three boxes a year each. Considering that sales have already hit the three-million-a-month mark and are steadily increasing, this does not seem to be very far out of sight.

Commercials for Saran Wrap stress the versatility and the special features of the product. Except for Dave Garroway's live pitch on *Today*, they are all one-minute film plugs which point up one or more of the product's five main features:

1. Transparent
2. Self-clinging: no need to use rubber bands or string
3. Moisture-proof: foods stay fresh for months
4. Odor-protecting
5. Re-usable: tough and washable

BMI

"Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Here is a portion of a typical plug delivered by Carol Brooks, the "Saran Wrap Girl" who appears in all the product's film commercials (as she talks, she demonstrates):

Saran Wrap lets you prepare a summer supper or even a picnic way ahead of time. Just watch how this magic food wrap clings to form a tight and moisture-proof cover that keeps meats fresh and flavorful. And Saran Wrap is crystal clear, you won't have to search for the sandwich you want. Why you can even slice tomatoes ahead of time. No leakage can get through to spoil anything.

Saran Wrap checks food odors, too. Now you can safely pack strong cheese, even onions right next to cottage cheese. So buy a roll of Saran Wrap in this blue and yellow box at your favorite food store.

The commercials are adapted to the type of program on which they are run. On the afternoon *Kate Smith* stanza, a straight "kitchen pitch" by the Saran Wrap Girl was used. But on *Saturday Nite Revue*, the one-minute plug started with a "comic problem situation" in keeping with the comedy spirit of the program, in order to hold onto the audience which otherwise might take a "commercial break." One commercial showed a helpless husband who had promised the little woman he would put away the leftover food from dinner. He shuffles into the kitchen, looks with horror at the endless array of uncovered bowls. Awkwardly he places a piece of paper on top of a bowl, stretches a rubber band for the purpose of securing the paper on the bowl, but the rubber band breaks with a loud twang. The voice-over announcer says, "There must be an easier way . . ." and the Saran Wrap girl appears and says, "Of course there is . . ." and proceeds with a brief spiel.

The commercials on the *Medic* show have no "kitchen selling" at all. In keeping with the dramatic mood of the program, the films are in the "spotlight" or "limbo" technique in which all objects are seen on a black background. The only human things which appear are hands which hold Saran Wrap and set it down next to pre-wrapped items. A voice-over announcer does the talking. This approach focuses complete attention on the product and its uses, with no extraneous background to distract attention.

The key men at Dow Chemical who are connected with Saran Wrap and its



a 200 mile wide

habit!

for nearly 6 years, WMCT Memphis

**was the only TV station
IN THE MID-SOUTH**

The habit of tuning to WMCT during that long period is one that is firmly fixed today among 285,737 Mid-South TV homes.

And WMCT on preferred low band VHF Channel 5, operates on a maximum 100,000 watts power from its "topper" tower of 1,088 feet.

today, WMCT Memphis

**is the only TV station
THAT EVERY TV HOME CAN
GET IN THIS AREA**

This means that WMCT delivers a better signal service . . . a clearer picture over a wider area than any other Memphis TV station from 100 to 135 mile radius.

**THE ONE TV STATION THAT
SELLS ALL OF THE MID-SOUTH**

WMCT

MEMPHIS'
First TV Station
NOW 100,000 WATTS
WMC — WMCF — WMCT

MEMPHIS • CHANNEL 5

Affiliated with NBC—Also affiliated with ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

in
Wichita Falls,
Texas . . .

*more people**
watch
KWFT-TV

CHANNEL 6
CBS & DUMONT

* Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

The Only
COMPLETE BROADCASTING
INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

advertising are William Dixon, assistant general sales manager; Amos Rudcock, merchandising manager of plastics; Millard Hooker, Dow advertising manager. Ed Bodensiek directs advertising for Saran Wrap, and William Nelson is Saran Wrap sales manager. At MacManus, John & Adams, Bloomfield Hills, Mich., Ernest Jones is account supervisor of all Dow products (as aforementioned), Milt Coulson is Dow copy chief. In the agency's New York office, Henry Fownes is MacManus' radio and tv director. Bud Ehrlich is tv account executive and Dick Ives handles tv copy.

Dow Chemical was established in 1897 at Midland, Mich., under the leadership of Herbert H. Dow, a young chemist who had devised new processes for extracting bromine and chlorine from natural brines. Today, Dow is one of the country's largest producers

★ ★ ★ ★ ★ ★ ★
"It isn't how many people you reach, it's how many people you effectively sell. Too often stations sell ratings and not their ability to move a client's merchandise through top on-the-air salesmanship and vigorous merchandising."

JOHN T. MURPHY
Vice President
Crosley Broadcasting Co.

★ ★ ★ ★ ★ ★ ★
of both chlorine and bromine, though it consumes most of its own production in making various chemical compounds. The chemicals it manufactures run into the hundreds, have industrial, agricultural, pharmaceutical and aromatic uses. It is also the world's largest producer of magnesium, as well as a supplier of plastics.

Mention has already been made of Dow's almost-startling growth in the past several years. Its investment in new plants and facilities has grown from \$63 million in 1945 to \$418 million in 1954. Its payroll during this period rose by 10,000 employees.

Some idea of Dow's present size can be gotten from the following: it has 11 plants scattered from Connecticut to California; it has seven subsidiary companies, including Dow Chemicals of Canada, Ltd. and three export companies; it has three associated companies: Dow Corning Corp., Ethyl-Dow Chemical and the Saran Yarns Co.

In speed of growth in the past dozen years, it stands first among the 12 major chemical companies. Somehow, in the light of Dow's talent for fast expansion, the rocket-like soaring of its first consumer baby into the sales heavens seems almost natural. ★ ★ ★

BRIEFLY

(Continued from page 87)

was elected a director of the company. He is Theodore Rosenak, formerly with two Chicago advertising agencies and—until joining Blatz in 1951—advertising director of the Joseph Schlitz Brewing Co. While at Schlitz he introduced such well-known shows as *Halls of Ivy* and *Pulitzer Prize Playhouse*.

* * *

Three Birmingham radio and tv stations and the two newspapers which own them cooperated in promoting "Mom's Day Out"—a two-day event for Alabama mothers and their children held at the Alabama State Fairgrounds. Their efforts brought out more than 50,000 mothers and their children and was "one of the most amazing and heart-thrilling spectacles I've witnessed in more than 30 years' experience." R. H. McIntosh, veteran amusement park operator and general manager of Fair Park, declared. All attendance records at the park were broken, he said. WABT, WAPI, WAFM and the Birmingham News and Post Herald cosponsored. ★ ★ ★

BIGgest TOWER
TOPmost POWER

in the Heart of America

KMBC-TV, the BIG TOP station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your **FREE & PETERS Colonel**.

*Note: full-power,
tall-tower operation
from Sept., 1954.*

FREE & PETERS, INC.
National Representatives



Basic CBS-TV affiliate



KMBC Building, 11th & Central Sts.
Kansas City, Missouri

KMBC-TV
The BIG TOP Station
in the Heart of America
KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas

SPONSOR

TV DICTIONARY

(Continued from page 45)

High-Key Lighting Lighting technique where the key light forms a large proportion of the total light of the set, resulting in low lighting contrast and the effect of general brilliance. Before 1939 a favored Hollywood method still recommended for color shooting.

Low-Key Lighting Lighting technique where the key light forms a lower proportion of a smaller total illumination. The result is that some objects fall into semi-darkness or total blackness, while other objects fall into stronger relief. This dramatic style of lighting has won acceptance in Hollywood for certain types of film, both in black-and-white and color. This type of lighting makes greater demands on emulsion characteristics and on processing techniques than does high-key lighting.

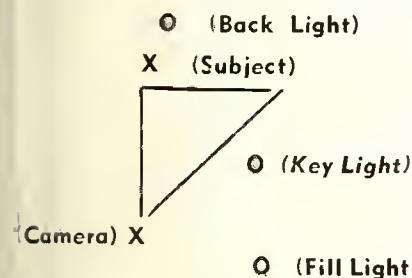
Back Lighting Lighting from behind the set, or toward the camera, the actual light sources being shielded so not to shine into the lens. This type increases lighting contrasts up to the extreme condition of a silhouette.

Broad or Broadside (1) Floodlight used to illuminate whole set. (2) A floor-stand type light with wide angle used for general fill.

Kicker or Booster Small light used as rear crosslight which may shine upwards or downwards depending on the effect required. Used extensively on Paul Whiteman and Wayne King shows.

Obe Light Also known as obie, bloopers or eye light. A small spot usually mounted on camera which adds little to over-all light, but brightens the eyes, face and causes eyes to glint and show with a brightness which is never obtained with the lighting normally used. Good for facial expressions when set with controlled rheostat.

Right Angle Lighting Pattern Basic start for most lighting setups.



Rimming or Outline Light Used behind main talent or subjects to provide means of separating them from background. If two colors are similar and there is strong risk of their failing to separate, this light is established at a very high intensity from above and behind so that the edges of all objects it is desired to emphasize are rimmed in light. Hands, for example, sparkle due to light from behind being picked up and reflected by tiny hairs as well as refraction due to skin surface chan-

neling light rays to front. This type of light is almost always necessary unless the background is of definite pattern which contrasts with subject.

Spotlights, Baby — $\frac{3}{4}$ kw intensity.
(formerly $\frac{1}{2}$ kw).
Junior — 2 kw intensity
Senior — 5 kw intensity

Top Lighting Lighting from above the subject and shining down on it. According to the position of the light, it will fall into one of the above categories.

LIGHT and SHADE Variations from calmness to tenseness, softness to shouting, which keep a tv production or musical numbers from being monotonous and add drama.

LIGHT BRIDGE Control board from which the ceiling and floor lights are remotely controlled and operated.

LIGHT FLARE White spot in tv picture caused by improperly used or badly located floor or spot light, also called a lens flare.

LIGHT LEVEL Ambient or general intensity of illumination on a subject or scene measured in foot-candles.

LIGHT METER Meter used to (1) measure in foot candles amount of light on the set; (2) indicate the amount of reflected light from the actors and props; (3) measure incident light. Light meters are designed for the reading of reflected, incident or both types of light.

LIGHT SCRIPT Chart used by the lighting technician to record position and intensity of the lights to be used in a given tv scene or show.

LIMBO Any area not within the set area, used for cover shots, superimpositions, montage effects, flip cards and similar devices.

LIMITS Limitations of artists' positions within range of the camera's view.

LINE A line shall consist of not more than 10 words and part of a line shall be considered a line. It is the intention that the five-line or less category include only those performers who have very minor parts to perform. (From Screen Actors Guild Agreement).

LINE, SCANNING LINE A single scanning line across the picture screen in a horizontal direction containing highlights, shadows and halftones. The electron beam is a small white dot, but makes a line because of its moving speed: 525-line definition is the U.S. standard for television.

LINE OF SIGHT A straight, unobstructed path between two points.

LINEARITY Straightness, evenness; uniformity of distribution of a regular picture or pattern on a tv picture tube.

Poor linearity crowds the picture at one side and stretches it out on the other. Poor vertical linearity crowds the picture at the top or bottom and stretches it out of shape.

LIP SYNC or LIP SYNCHRONIZATION Direct recording of sound from scene that is being filmed. This term usually pertains to films where you can see actors and their lips moving.

LIVE On-the-spot televising of events and/or people in contrast with transmission of film or kine material.

LIVE CAMPAIGN A series of shows or announcements by living performers as contrasted with film or recordings.

LIVE REPEAT PROGRAM A repeat performance of a live broadcast transmitted also as a live broadcast.

LIVE MIKE Also hot mike. A microphone that is on and transmits everything you say.



LIVE TITLES Titling material which is televised directly by studio camera rather than supplied from slides or film.

LOADED (1) A show or script having an overwhelming amount of hard work. (2) A script containing excessive camera shots or action. (3) Difficult sound or music cues.

LOCAL Show originating in local station or in the town in which the station is located, as contrasted with a network program.

LOCATION Any location outside of tv studio where you are televising or filming action.

LOCATION TRANSITIONS Changes which involve a change in set.

LOCK JAW (1) A tired, uninspiring, lifeless singer. (2) Talent who speaks with little or no facial expression.

LOG A record kept by stations and networks of every minute of telecasting, including errors. It is required by the FCC.

LONG-CIRCUIT APPEAL Advertisement approach based on the presentation
(Dictionary continues page 134)

WTRI 
ALBANY SCHENECTADY TROY

delivers

105,000

UHF Sets
in the
Nation's
32nd
Retail Market

SEE YOUR
HEADLEY-REED Man

TOP QUALITY!



GLEN MAPES

"Uncle Glen"

The friendly face behind this bushy beard brings 45 minutes of fun to children throughout Northern Michigan every afternoon, Monday through Friday on WWTW's "Uncle Glen Show".

Native Detroiter, Glen has lived in Northern Michigan since his youth. Educated at Ferris Institute, Glen is a former operator of construction and wood products business, theater operator and manager, arts and crafts project director, industrial personnel work and cook on Great Lakes Ferries.

Glen has two boys 13 and 11 years of age and a girl of 4 who act as voluntary consultants on his show material.

CADILLAC  MICHIGAN

PRIMARY CBS -  ABC, DUMONT
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS

of a fact and reasons which call for a slow deliberate type of response.

LONG HAIR A term often applied to (a) serious music; (b) the critical attitude of "art for art's sake."

LS—LONG SHOT Shot actually or apparently taken with the camera a considerable distance away from the subject. When people are included they are far enough away so that their features are not clearly discernible. (See Camera Shots).

LONG UNDERWEAR Sheet music.

LOOP Bend of slack film left above and below the gate in threading a film camera or projector in order to prevent the intermittent action straining and tearing the film.

LOSE THE LIGHT Term used in directing cameramen as "move to next position when you lose the light."

LOW-PRESSURE SHOW Typical easy-going tv approach.

M

MARK-IN or MARK THE PARTS (1) Outlining position of actors on studio floor with chalk or washable paint. (2) Using colored pencil to mark up script to make it easier for talent to identify his lines in first run-through.

MARRYING Slang for the photographic combining of the sound and picture portions of a film in the printing after editing. Called a married print, or a composite print. Marrying is also used in regards to the combining of lines after a deletion.

MASK (1) Shield placed before a camera lens to cut off some portion of the camera's field or view. (2) To conceal by use of scenery pieces any portion of set, background, flies. Also called a matte.

MASKING PIECE or WALL Section arbitrarily used to provide a backing for sharp or definite changes in camera angles.

MASS MEDIUM An advertising medium which does not have a very selective audience but which reaches nearly all classes of people, tv for example.

MASTER CONTROL Central point at which all studios in a tv station are linked and from where shows are relayed for transmission.

MASTER POSITIVE Positive film with special photographic characteristics to make it suitable for use as a master from which a series of dupe negatives can be printed with minimum loss of quality.

Picture Master Positive A picture duping print made for producing a picture negative for release printing.

Sound Master Positive Sound print on special film stock made from a sound release negative to produce sound dupe negatives for release printing.

MASTER SHOT Single shot taken of entire piece of dramatic action to facilitate assembly of component shots of which it will be composed. (See Camera Shots.)

MATCH DISSOLVE Perfect overlap or cross-fading from one scene to another where persons, objects or properties are in identical positions and you create illusion of one object.

MATERIALS Inclusive term to indicate elements which a writer may work with on a show; the time limit, the number of sets and actors.

MATTE A mask-type obstruction of metal or opaque material with an opening of a desired shape placed in front of a motion picture mechanism to block out definite portions of the picture to expose those portions separately.

Matte Box Box mounted in front of the camera lens to hold camera mattes, usually combined with a sunshade.

Matte Shot Part of the picture is blacked out during exposure, such as a scene seen through a keyhole.

Matte Rolls (traveling masks) Pair of film rolls used as light modulators. When one roll is clear, one is opaque; these rolls are matched to rolls of original black-and-white, or of color reversal positives, in the printing of black-and-white or color duplicates.

MATTE BOX Large lens shade for a motion picture or tv camera containing a slide to hold mattes of various shapes before the lens.

MBS Mutual Broadcasting System.

MC—EMCEE Master of ceremonies.

MCU—MEDIUM CLOSE-UP This term is gradually being replaced by more specific terms, but means a shot that cuts off actors or talent just above the knees. (See Camera Shots.)

MEDIATION Use of outsiders to advise and assist in settlement of disputes.

MEDIUM Any means by which an advertisement is presented to the public; the plural is media.

MEDIUM SHOT or MIDDLE DISTANCE A shot of subject or set showing only part of each, midway between close-up and long-shot. (See Camera Shots.)

MELODRAMA Exaggerated, romantic, exciting and improbable type of tv drama. Characters are usually overdrawn and stress is laid on action or situation.

(Dictionary continues next issue)

AN EXPERT SHOW . . .
because all the stars are experts

HOMEMAKERS' INSTITUTE

Each personality on Homemakers' Institute is an expert in her own field, chosen for this show because she is an expert. This brings talent, knowledge and entertainment to thousands of housewives in the WBAL-TV audience.

Monday thru Friday, 1:30 to 2:30 PM . . . what housewife isn't ready to relax at this hour? It's lunch time . . . the time they sit down for an hour and treat themselves to learning more about everything that interests them most.

Known as the "Women's Magazine of the Air", Homemakers' Institute combines all the factors usually found in several different magazines. It's a 60 minute, fast moving session, divided into three sections; cooking and kitchen demonstrations—news for women, including interviews with famous guests—fashion highlights.

And better yet, Homemakers' Institute is backed by merchandising to help food brokers, appliance distributors and sales representatives.

NBC AFFILIATE • TELEVISION BALTIMORE
Nationally Represented by
EDWARD PETRY & CO.

WBAL-TV



MARY LANDIS
Cooking Expert

This culinary genius stresses variety in meals. Her famous recipes have been collected on her travels throughout the world.



MOLLIE MARTIN
Homemaking Expert

Inspiring and friendly Mollie brings amazing new interests to all housewives plus most intriguing interviews.



KITTY DIERKEN
Fashion Expert

Interviewing a famous guest or selling a product . . . it's her contagious enthusiasm that makes her so famous.



AL HERNDON
Expert Announcer

Al adds continuity from one set to another . . . keeps the show moving. When he does a commercial, he sells, BUT GOOD!

IN PHILADELPHIA

WDAS IS NEGRO RADIO

NEGRO POPULATION — 500,000

PURCHASING POWER — OVER \$6,000,000 PER WEEK

EXHIBIT 1

76 HOURS OF NEGRO BROADCASTING WEEKLY

Rhythm and Blues,
Pops, Spirituals,
Audience Participation,
Community Service,
News and Sports.

Dixon Group ►



EXHIBIT 4

PIONEER NEGRO MARKET STUDY* The most comprehensive study of its kind in the field!

TABLE OF CONTENTS

POPULATION:

Distribution by
Retail Trading Area
Standard Metropolitan Area
City
Census Tract
Percent Census Tract
Age and Sex Standard
Metropolitan Area
Age and Sex—Philadelphia

HOUSING:

Distribution by Retail Trading Area
County Population
Home Ownership by Census Tract

Median Dollar Value by
Select Census Tract

OCCUPATION:

Distribution by occupation

INCOME:

Negro persons 14 years and over

EDUCATION:

Median School completed
by persons 25 years and over

NEIGHBORHOOD:

Shopping Outlets (Food-Clothing
Drugs Beverages Appliances)

*Complete study may be seen upon request

EXHIBIT 2.

PHILADELPHIA'S TOP NEGRO TALENT—Bywords All



RANDY DIXON
6:9:30 AM
7:8:00 PM



BERNICE THOMPSON
9:30-11:30 AM
5:00-5:55 PM



JOCKO
9:30 PM-1:30 AM

EXHIBIT 3.

PHILADELPHIA'S TOP NEGRO AUDIENCE—PULSE

The over-all result of a Pulse Survey taken on Negro listeners clearly indicates that *WDAS Is In First Place* for the total of all of these time segments specifically programmed and broadcast for the Philadelphia trade area's 500,000 Negro listeners. (The total share of WDAS' Negro audience for the composite hours of: 6:00 AM to 12 Noon and 7:00 to 8:00 PM, 9:30 PM to 1:00 AM, is the *highest* in Philadelphia radio.) On the basis of these figures, the Pulse percentages indicating the relative popularity of Philadelphia stations in the Negro market give WDAS a 22% lead over the nearest station from 6:00 AM to 12 Noon and a 37% lead over the nearest station in the time block 7:00 to 8:00 PM, 9:30 PM to 1:00 AM. The figures on WDAS' total broadcast hours to the Negro market (6:00 AM to 12:00 Noon and 7:00 to 8:00 PM, 9:30 PM to 1:00 AM) give WDAS a total lead of 29% over the nearest station.

EXHIBIT 5.

NEGRO STAFFED MERCHANDISING DEPARTMENT

SERVICES AVAILABLE

Store checks, Place Sponsor Displays, Sell It Tie-In Advertising, Trade Mailings (Letters, Post-cards, Broadsides), Newspaper Tie In Ads, Lobby Displays, Billboards, Car Cards, Give Away Prizes, Product Mentions, Tune-in Announcements, Recorded Personality Interviews for Sponsor's Products, Sponsor Partie in Special Programs, Sponsor Aid in Product Distribution.

ADVERTISERS MERCHANTOISED FOR:

Halio, Camels, Dulany Frozen Food, Wildroot, Aristocrat Milk, Dolly Madison Ice Cream, Sulfur & Black Draught, Manischewitz Wine, SSS Table, Medigum, 666, Quaker Oats, Lydia Pinkham 4-Way Cold Tablets, Maxwell House Coffee, etc.



EXHIBIT 6.

TOP REGIONAL AND NATIONAL USERS OF WDAS NEGRO

Camels	Maxwell House Coffee	Sulfur 8
American Stores	Calotabs	Palmer's Skin Success
Bold Cigars	Manischewitz Wine	Fernamint
Lydia Pinkham	Ioana	Vicks
Phila. Dairies	Chooz	Spatola Wine
Sinclair-Timkin	Schmidt's Beer	Aunt Jemima
Gretz Beer	Jacquin Cordial	Kings Wine
Sun Ship	Nadina	Penn Fruit
Long Aid	Black Draught	Medigum
Quaker Oats	Oakite Cleanser	Phila. Coke
Gibson Wine	Wildroot	Carol
666	Jack's Cheese Twist	Ex-Lax
Stanback	Swanee Paper Napkins	Dulany
Halo	Swan's Down	Magic Mla
Royal Crown	4-Way Cold Tablets	Gulf Oil

CP Granted Far 1090 Increase—Now Under Construction

WDAS
1400 ON YOUR DIAL

PHILADELPHIA'S OLDEST INDEPENDENT

NATIONAL REPRESENTATIVES: FORJOE & CO.

NEW YORK • CHICAGO • ATLANTA
SAN FRANCISCO • LOS ANGELES



OK

huge outlet of "OK" stations
ure d.j.'s like "Diggie Doo" and
"Boy" above in platter shows



KALI

Traffic jammed when Brother Clarence Welch
appeared at L.A. market. His Negro Spirituals
bring loyal following to his sponsors too



WCIN

Staff of Cincinnati station keys activity
to interests of Negro community, works with
NAACP, has won reputation for civic betterment

Negro Radio's talent

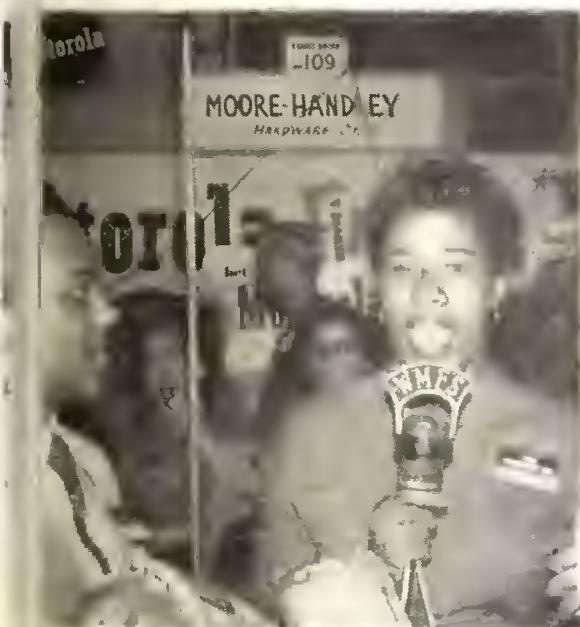
They are real "stars" to loyal Negro listeners.

Here's a portfolio for timebuyers of Negro air performers

MFS

WLOU

WANT



NMFS Chattanooga personalities often
demonstrate sponsors' products at point-of-sale

WLOU Two favorite Louisville stars feature
community slant in station's daily news programs

WANT Richmond's Bill Gibbon does weekly
store quiz broadcasts for varied advertisers

KGFJ Hunter Hancock, a white d.j. plays
to L.A. Negroes, holds NAACP Merit Awards

WMRY Laura Lane with N.O. Red Cross
worker chat on former's popular homemaker show



KGFJ



WMRY

This is Joe Adams



Joe Adams was the 1st Negro disc jockey in Los Angeles.

Joe Adams was the 1st radio personality to be honored by Los Angeles when "Joe Adams Day" was proclaimed May, 1953.

Joe Adams was the 1st Negro to become a staff announcer on a major network in Los Angeles.

Joe Adams was the 1st Negro to M.C. an all Negro TV show in Los Angeles.

Joe Adams was the 1st Los Angeles Negro disc jockey to headline a show to entertain our troops in Korea and Japan.

Joe Adams is the 1st Negro disc jockey in the homes of over 350,000 Negroes in Los Angeles county.

Joe Adams is the 1st choice of National, Regional and Local advertisers to sell the vast Negro market in Los Angeles county.

Joe Adams was selected to play one of the male leads in the Otto Preminger production of "Carmen Jones." This multi-million dollar technicolor, CinemaScope picture will soon be released thru 20th-Century Fox.

Now in his 7th year, Joe Adams is still 1st on

KOWL

10,000 WATTS

Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California

National Representatives:
FORJOE & CO. New York, Chicago,
Dallas, San Francisco
DORA-CLAYTON Atlanta, Georgia

A CROSS-SECTION OF NEGRO RADIO STATIONS WITH THEIR POWER, FREQUENCY, RATES, REPS

These 130 stations replied in detail to a SPONSOR questionnaire which was sent to all Negro stations listed in SPONSOR's Program Guide. They are good cross-section of the type of outlets now oper-

ating in Negro Radio. All costs below are Class "A." Where items are left blank information was unavailable. For more complete list of Negro outlets see page —.

City	Call letters	Power	Freq.	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	WEEKLY BY TYPE				Cost 1 hr. 1 time	Cost 1 min. 1 time	Merchandise	Network	National rep
								O.J.	Reliq	News	Home Ec					
Atlanta																
ATLANTA	WIIMA	250w	1450kc	1938		3	2½%	3					\$ 70.00	\$ 6.00	yes	ABC Sears & Ayer
	WAUD	250w	1230kc	1947	1947	7	4.7%	7					55.00	4.00	yes	ABC Continental
ATLANTA	WBCO	250w	1450kc	1950	1950	126	100%	63	63				75.00	8.00	yes	NNN Forjoe
	WEDR	1kwD	1220kc	1949	1949	84av	100%	48	21	5	6	1	120.00	10.00	yes	IND J. H. McG.
ATLANTA	WOWL	250w	1240kc	1945	1947	15	12%	15					11.00	5.00	yes	IND Rambeau
ATLANTA	WBHP	250w	1230kc	1937		13	11%	12	1				50.00	3.00		MBS Continental
ATLANTA	WRMA	1kwD	950kc	1953	1953	90	100%	46	46	1	1	6	50.00	5.00	yes	NNN J. H. McG.
ATLANTA	WMLS	1kw	1290kc	1948		5	5%	3½	1½				30.00	5.00	yes	IND none
Orlando																
ORLANDO	KRIX	250w	1340kc	1947	1954	12½	10%	11	1½				50.00	5.00	yes	IND Indie
Las Vegas																
LAS VEGAS	KXLR	5kw	1150kc	1946	1950	21½	16%	13	5½		3		60.00	7.50	yes	MBS VR&Mc
Phoenix																
PHOENIX	KGST	1kwD	1600kc	1919	1949	10	8%	9	1				60.00	7.75	yes	IND none
PHOENIX	KGFJ	250w	1230kc	1926		20	12.3%	18	2				65.00	8.00	no	IND none
PHOENIX	KPOL	10kwD	1540kc	1952	1952	7½	9%	7½					70.00	10.00	no	IND R. Keller
PHOENIX	KFVD	5kw	1020kc	1925	1943	21¼	24.8%	18½	2½	1			80.00	10.00	yes	IND J. H. McG.
PHOENIX	KWBR	1kw	1310kc	1920	1934	45	36%	40	3	¼	1	¾	72.00	10.00	yes	NNN Forjoe
PHOENIX	KALI	5kwD	1430kc	1950	1950	24	23.7%		24				90.00	11.50	yes	IND H. Oakes
PHOENIX	KWKW	1kw	1300kc	1942	1944	12	10%		8½			1½	120.00	12.00	yes	NNN O'Connell
PHOENIX	KSAN	250w	1450kc	1938	1949	77 ³ ½	61.7%	51½	21¼	5			86.10	9.00	yes	IND Stars Nat
PHOENIX	KTIM	1kwD	1510kc	1947	1948	10	10%		10				47.05	4.70	yes	IND LaFontesse
PHOENIX	KOWL	10kwD	1580kc	1947	1918	30	50%	24	3	1	2		72.00	8.50	yes	IND Forjoe
St. Louis																
ST. LOUIS	WILM	250w	1450kc	1922	1950	20	14%	18	2				125.00	6.50		ABC Bolling
Memphis																
MEMPHIS	WKKO	250w	860kc	1953	1953	4	5%	4					40.00	5.00		IND H. Est
MEMPHIS	WARN	1kwD	1330kc	1952	1952	10 ³ ½	13%	10 ³ ½					60.00	6.00	yes	ABC none
MEMPHIS	WRHC	250w	1400kc	1950	1950	37	28%	22	12		3		60.00	6.00	no	IND Forjoe
MEMPHIS	WFEC	250wD	1220kc	1948	1952	Var.	100%						65.00	6.50	no	IND Interstate
MEMPHIS	WMBM	1kwD	800kc	1947	1953	84av	100%	40	38	1	3	2	100.00	12.00	yes	NNN Forjoe
MEMPHIS	WEBK	1kwD	1590kc	1950	1950	14	35%	12 ³ ½				1¼	41.00	3.85	yes	NNN D-C Meeker
MEMPHIS	WJNO	250w	1230kc	1936		4½	3.5%	3½	1				50.00	6.00	yes	CBS Meeker
Chicago																
CHICAGO	WRFC	1kw	690kc	1948	1948	10	7.6%	9½	1½				50.00	6.00	yes	IND J. H. McG.
CHICAGO	WERD	1kwD	860kc	1948	1948	8½av	100%						75.00	7.50	yes	NNN Interstate
CHICAGO	WAUG	250wD	1050kc	1951	1951	55	50%	23	21½	1½		5	44.00	5.00	yes	NNN Interstate
CHICAGO	WGEA	1kwD	1270kc	1947	1953	25	24%	8	16	1			50.00	5.00	yes	IND J. H. McG.
CHICAGO	WDAK	250w	1340kc	1943	1943	22	15%	11	11				80.00	9.00	yes	NBC H. Reed
CHICAGO	WHEE	1kwD	1320kc	1952	1952	14	16.7%	10	3	1			30.00	2.50	yes	IND D-C
CHICAGO	WLAG	250w	1240kc	1941	1941	13	3%	12			1		60.00	6.00	yes	MBS Indie
CHICAGO	WCOH	250w	1400kc	1917		5	4%	3	2				40.00	3.00		MBS none
CHICAGO	WSAV	5kw	630kc	1939	1939	26 ¹ ½	21%	6	2			18½	140.00	18.00	yes	NBC Blair
Los Angeles																
LOS ANGELES	WTMV	250w	1490kc	1935	1919	16	13%					16	75.00		yes	IND Sears & Ayer
LOS ANGELES	WMOK	1kwD	920kc	1951	1951	3½	4%	2½	1				65.00	6.50	yes	IND Holman

CITY	Call letters	Power	Freq	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	D.J.	HRS. Relig	WEEKLY BY TYPE				Cost 1 hr. 1 timet	Cost 1 min. 1 timet	Merchandising	Network	Na	
										News	Home	Ec	Other						
Indiana																			
GARY	WWCA	1kw	1270kc	1949	1949	36 $\frac{1}{2}$	28%	30	3 $\frac{1}{2}$	3					80.00	12.00	yes	IND	Pear
HAMMOND	WJOB	250w	1230kc	1928	1928	14	9.1%	11 $\frac{1}{2}$	1 $\frac{1}{2}$	1					90.00	10.00	yes	IND	J. H
MICHIGAN CITY	WIMS	1kw	1120kc	1917	1917	6	5.3%		6						60.00	8.00	no	IND	Bam
Kentucky																			
BOWLING GREEN	WLBJ	5kw	1110kc	1940	1918	5	4.1%	5							60.00	6.00	yes	MBS	Burr
COVINGTON	WZIP	250wD	1050kc	1917	1950	15	18.5%	9	6						60.00	8.00	occ.	IND	Indi
FULTON	WFUL	1kwD	1270kc	1951	1954	9 $\frac{1}{4}$	7.8%	6 $\frac{1}{4}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	2		32.00	2.50	no	IND	Be
LEXINGTON	WLEX	1kw	1300kc	1946	1954	16 $\frac{1}{2}$	9%	10 $\frac{1}{2}$	6						90.00	8.50	yes	IND	Forj
LOUISVILLE	WLOU	1kwD	1350kc	1948	1951	96 $\frac{1}{4}$	100%	54 $\frac{3}{4}$	22 $\frac{1}{2}$	6	8 $\frac{1}{2}$	4 $\frac{3}{4}$	1		100.00	12.00	yes	NNN	For
MIDDLESBORO	WMIK	500wD	560kc	1918		4	3.5%								60.00	6.00	yes	IND	H
Louisiana																			
ALEXANDRIA	KSYL	1kw	970kc	1917	1917	10	10%	8	2						80.00	12.00		NBC	EVA
BATON ROUGE	WAOK	1kwD	1260kc	1953	1953	41	51.5%								55.00	6.00	yes	IND	For
LAKE CHARLES	KAOK	250w	1150kc	1917	1952	21	19%	21							43.00	6.00	yes	MBS	For
NEW ORLEANS	WBOK	1kwD	800kc	1951	1951	65	77.5%								65.00	7.50	yes	IND	For
	WJMR	500w	990kc	1915	1945	16	20%	12	2						50.00	3.50	yes	IND	J.
	WMRY	500wD	600kc	1919	1950	81av	100%	15	32		3	5			70.00	8.00	yes	NNN	G
OPELOUSAS	KSLQ	250w	1230kc	1917	1917	6	5%	6							96.00	6.20	yes	ABC	S
Maryland																			
BALTIMORE	WJFH	250w	1230kc	1941	1941	25	15%	21	1						100.00	13.00	yes	IND	F
Massachusetts																			
BOSTON	WWOM	5kw	1600kc	1918	1918	15	12.5%	11	2 $\frac{3}{4}$	1 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{4}$			175.00	22.00	yes	IND	I
Michigan																			
DETROIT	WXYZ	5kw	1270kc	1925	1952	18	12%	18							350.00	42.00	yes	ABC	B
Mississippi																			
ABERDEEN	WMPA	250w	1210kc	1952	1952	6	5.5%	5	1						60.00	5.00	yes	IND	J.
HATTIESBURG	WFOR	250w	1100kc	1925		5	4%	2 $\frac{1}{2}$	1 $\frac{1}{2}$		2				75.00	7.50	yes	NBC	H
JACKSON	WRBC	5kw	1300kc	1947	1917	40	33%	30	8	1	1				100.00	12.50	yes	MBS	B
TUPELO	WELO	250w	1490kc	1941	1941	3	2.3%	1	1	1					60.00	5.00	yes	MBS	J.
Missouri																			
ST. LOUIS	KXLW	1kwD	1320kc	1946		46	51%	41	5						100.00	15.00	no	IND	R
	KSTL	1kwD	690kc	1948	1918	27 $\frac{3}{4}$	25%	19 $\frac{1}{4}$	8 $\frac{1}{2}$						120.00	15.60	yes	NNN	F
New Jersey																			
ATLANTIC CITY	WFPG	450w	1450kc	1943	1943	7	6%	7							90.00	8.00	yes	CBS	P
CAMDEN	WCAM	250w	1310kc	1926		84	50%	84							75.00	9.00	no	IND	n
NEWARK	WIBI	2.5kw	1280kc	1921	1940	18	100%								190.00	10.00	no	IND	n
	WNJR	1kw	1410kc	1917	1953	168	100%	126	35	7					150.00	13.00	yes	IND	R
TRENTON	WTNJ	250wD	1300kc	1923		6	7%	6							45.00	5.50	yes	IND	G
New York																			
BUFFALO	WKBW	50kw	1520kc	1925		2	1.2%	2							200.00	20.00	no	ABC	W
NEW YORK	WLJB	1kw	1190kc	1911	1919	42.79	60%	18	13	4 $\frac{1}{4}$	3	var.			165.00	17.50	yes	IND	R
	WQV	5kw	1280kc	1928	1942	60	41.7%	52	1	1	3	3			250.00	25.00		NNN	n
North Carolina																			
CHARLOTTE	WGIV	1kwD	1600kc	1917	1917	50	55.5%	36	8 $\frac{1}{2}$	11 $\frac{1}{2}$	2 $\frac{1}{2}$	1 $\frac{1}{2}$			90.00	9.00	yes	NNN	P
DUNN	WCKB	1kwD	780kc	1946	1948	3 $\frac{1}{2}$	3%	3	1 $\frac{1}{2}$						10.00	4.50	no	IND	n
DURHAM	WSSB	250w	1190kc	1917	1917	33	27%	25	8						70.59	9.41		MBS	J.
	WDNC	5kw	620kc	1931	1935	10	7.7%	9							125.00	15.00	yes	CBS	R
FAYETTEVILLE	WFLB	250w	1190kc	1948	1949	15.55	12%	15.55							54.00	5.50	yes	ABC	B
KINSTON	WEIS	1kwD	1010kc	1950		14	17%	11	3						60.00	5.00	no	IND	P
NEW BERN	WHT	250w	1150kc	1912	1912	2			1 $\frac{3}{4}$	1 $\frac{1}{4}$					40.00	5.00	yes	MBS	P
RALEIGH	WRAL	250w	1210kc	1939	1948	9	7.1%	8 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$					75.00	10.00	yes	IND	F
REIDSVILLE	WFRC	1kw	1600kc	1917	1949	8	7%	7 $\frac{1}{4}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{4}$				40.00	2.50	yes	ABC	no
SMITHFIELD	WMPM	1kwD	1270kc	1950	1950	6	7%	6							50.00	3.20	no	IND	no

WHAT is the LEADER in Philadelphia negro programming and listening

FIRST

FIRST

FIRST

FIRST

WHAT was the first station in the Philadelphia market to use negro personalities on the air.

WHAT has developed the top negro personalities in the market. Color magazine voted Georgie Woods as one of the top "Jockeys" in the nation—the only one selected from Philadelphia.

WHAT has the highest rated (Pulse) program in the person of Kae Williams—listened to by more people than any other personality on any other station, either day or night.

WHAT was awarded the 1954 McCall Magazine's Gold Mike for its work in promoting a better understanding of the needs and problems of the negro community.

WHAT was selected as the logical outlet of the National Negro Network in Philadelphia.

**No matter how you look at it—WHAT
should be your FIRST buy—
because it is Philadelphia's best buy**

*Represented nationally by
INDIE SALES, INC.*

WHAT AM - FM

1505 Walnut St., Philadelphia 21, Pa.

Rittenhouse 6-2058

City	Call letters	Power	Freq	Year on air	Negro shows since	Hrs. Negro programs	% Negro hrs.	D.J.	HRS. Relig	WEEKLY News	BY TYPE	Cost 1 hr	Cost 1 m.	Merchan-	Network	Net	
WADESBORO	WADE	1kWD	1210kc	1947	1951	16 ¹ ₂	17%	11	1 ¹ ₂	1	3	50.00	4.00	yes	IND	Walk	
WINSTON-SALEM	WAAA	1kWD	980kc	1950	1950	82.5	100%	50	29	1 ¹ ₂	5	60.00	6.00	yes	NNN	Stand	
Ohio																	
CINCINNATI	WCIN	1kWD	1480kc	1953	1953	98	100%	61	22	5	3	150.00	16.50	yes	NNN	Forje	
STEUBENVILLE	WSTA	250w	1340kc	1940	1940	1 ¹ ₂	.4%		1 ¹ ₂			80.00	8.00		MBS	Aven	
TOLEDO	WTOD	1kWD	1560kc	1946	1949	41 ¹ ₂	5%	2 ¹ ₂	1		1	72.00	10.00	yes	IND	For	
Pennsylvania																	
PHILADELPHIA	WDAS	250w	1400kc	1922		76	56%	48	10	5	11 ¹ ₂	11 ¹ ₂	90.00	9.00	yes	IND	For
	WHAT	250w	1340kc	1925		78	59%	50 ¹ ₂	12 ¹ ₄	4 ¹ ₄	2 ¹ ₂	8 ¹ ₂	120.00	9.00	yes	NNN	In
	WJMJ	1kWD	1540kc	1948	1948	6	7.3%	1 ¹ ₂				1 ¹ ₂	100.00	15.00	no	IND	J. H
PITTSBURGH	WHOD	250wD	860kc	1948	1948	49	64%	30	10	5 ¹ ₂		3 ¹ ₂	100.00	10.00	yes	NNN	For
South Carolina																	
BARNWELL	WBAW	250wD	710kc	1953	1953	10	12%	6	4			60.00	3.00	yes	IND	Key	
CHARLESTON	WPAL	1kWD	730kc	1947	1949	47	63%	25	22			40.00	3.00	yes	NNN	Fr	
COLUMBIA	WIS	5kw	560kc	1930	1943	1 ¹ ₄	1%	1 ¹ ₄				80.00	14.00	no	NBC	Fr	
GREENVILLE	WAKE	5kw	1440kc	1950	1950	3 ¹ ₂	2.4%	3 ¹ ₂				70.00	7.50	yes	CBS	Pe	
	WESC	5kWD	660kc	1947	1949	11	13%	10	1			70.00	9.00	yes	NNN	Re	
MULLINS	WJAY	1kWD	1280kc	1949	1949	10	14.2%	6	4			45.00	3.50	yes	IND	an	
SUMTER	WSSC	100w	1240kc	1953	1953	12	10%	12				50.00	3.50	yes	ABC	2	
Tennessee																	
CHATTANOOGA	WMFS	1kWD	1260kc	1951	1951	91	100%	49 ¹ ₄	25	2	6	8 ³ ₄	76.00	8.95	yes	NNN	Pr
CLARKSVILLE	WJZM	250w	1400kc	1941	1941	9	11%	3 ¹ ₂	5 ¹ ₂			50.00	10.00	yes	MBS	Ri	
COLUMBIA	WKRM	250w	1340kc	1946	1946	3 ¹ ₄	2.7%	3	1 ¹ ₄			22.75	4.00	no	MBS	W	
JACKSON	WDXI	5kw	1310kc	1948	1948	12	11%	12				75.00	7.00	yes	MBS	B	
KNOXVILLE	WKGN	250w	1340kc	1947	1948	7 ¹ ₂	6%	7 ¹ ₂				100.00	8.00	yes	MBS	F	
	WIVK	1kWD	860kc	1953	1953	12 ¹ ₂	14.3%	11 ¹ ₄			1 ¹ ₄	57.50	8.00	yes	NNN	F	
MEMPHIS	WDIA	50kw	1070kc	1947	1948	84	100%	75	63	11 ¹ ₂	4 ¹ ₄	6 ¹ ₄	130.00	20.00	yes	NNN	Pr
	WCBR	1kWD	1480kc	1951	1954	84av	100%	51	34 ¹ ₂	1 ¹ ₂	4	4	75.00	7.50	yes	IND	J. J
NASHVILLE	WSOK	1kWD	1470kc	1951	1951	84av	100%	48	20	3 ¹ ₄	4	6 ³ ₄	68.15	8.90	yes	NNN	Pr
Texas																	
AUSTIN	KTXN	1kWD	1370kc	1947	1919	30	30.5%	25	5				55.00	6.50	yes	IND	01
CORPUS CHRISTI	KEYS	1kw	1440kc	1941	1952	2	1.5%	2					120.00	14.40	yes	CBS	Ra
	KUNO	250w	1400kc	1950	1953	10 ¹ ₂	10%	10 ¹ ₂					50.00	6.90	yes	IND	Ev
CROCKETT	KIVY	500w	1290kc	1950	1950	7	8%	7					28.00	2.50	yes	IND	►
DALLAS	KLJF	5kw	1190kc	1947	1950	18	10.7%	18					90.00	9.00	yes	IND	Ev
	KSKY	1kWD	660kc	1941	1941	17	20%	13	4				80.00	8.50		IND	Clu
FORT WORTH	KWBC	1kWD	970kc	1947	1951	64 ¹ ₂	66.6%	42	19		3		126.00	9.00	yes	NNN	Ri
GALVESTON	KGBC	1kw	1540kc	1947	1947	16 ¹ ₂	13%	15	1 ¹ ₂				40.00	6.00	yes	IND	Pea
GONZALES	KCTI	250w	1450kc	1947	1949	1	1%	1					24.80	3.15	yes	IND	Col
GREENVILLE	KGVL	250w	1100kc	1946	1946	7	6%	6	1				45.00	4.50	yes	MBS	Pea
HOUSTON	KYOK	5kw	1590kc	1946	1954	42	33.6%	40	2				75.00	9.50	yes	IND	Pe
	KCOH	1kWD	1430kc	1948		98	100%	18 ³ ₄	28	7	7	7 ¹ ₄	79.80	9.90	yes	NNN	Clu
HUNTSVILLE	KSAM	250w	1190kc	1938	1950	3 ¹ ₂	3%	3 ¹ ₂					30.00	4.50		MBS	no
NACOGDACHES	KSFA	1kWD	860kc	1947	1947	3 ₁ ₄	1%				3 ₁ ₄	50.00	3.75	yes	IND	no	
ROSENBERG	KFRD	1kWD	980kc	1948	1948	3	3.5%	3					15.00	5.00	yes	IND	no
TERRELL	KTER	250wD	1570kc	1949	1949	7 ¹ ₂	10%	4 ¹ ₂	3				21.00	3.25		IND	no
Virginia																	
BLACKSTONE	WKLA	250wD	1190kc	1947	1947	9	12.5%	9					48.00	4.75	yes	MBS	non
DANVILLE	WDVA	5kw	1250kc	1947	1947	4 ¹ ₂	3.4%						75.00	9.00		MBS	Bun
HOPEWELL	WHAP	250w	1340kc	1948	1952	6 ¹ ₂	3%	6 ¹ ₂					49.00	4.90	yes	IND	Ind
NORFOLK	WLLOW	250w	1400kc	1947	1948	31	19%	31					100.00	12.00	yes	MBS	For
	WRAP	1kw	850kc	1952	1952	126	100%	73 ¹ ₄	42	1 ¹ ₂	9 ¹ ₄	90.00	9.60	yes	NNN	Roll	
RICHMOND	WANT	1kWD	990kc	1951	1951	91	100%	60	28		1	2	100.00	10.00	yes	NNN	Uni
ROANOKE	WROV	250w	1240kc	1946	1946								90.00	9.00	no	ABC	Bur

WERD

ATLANTA'S TOP INDEPENDENT
MOVES GOODS FAST IN THIS
\$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet.

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-
OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., General Manager





HUNTER HANCOCK
FROM HOLLYWOOD CAL.



SLIM GAILLARD



"DADDY" SEARS
FROM ATLANTA GA.



RAMON BRUCE



GEORGE HUDSON



HAL WADE



CHARLES GREEN

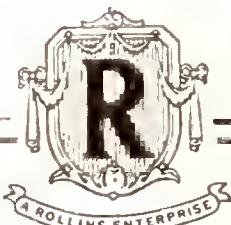


JOCKO MAXWELL

WNJR

NEWARK

5,000 Watts 1430 kc Day and Night
The **ONLY ALL NEGRO** station for
NEW YORK and NEW JERSEY



ROLLINS BROADCASTING INC.

550 Fifth Ave.—New York City

Phone Circle 7-6634

Want an **EXTRA**

579,000 Buying Customers*

... Beam your sales message to the
ENTIRE Negro Market in Norfolk
Virginia with ...

WRAP

1000 Watts, 850 KC, Day and Night

*of 37,000 Navy obs at
eight Naval installations
in the Norfolk Area.
36% are Negroes.

The only **ALL NEGRO** Station
in Eastern Virginia

NEGRO RADIO STATIONS WITH NUMBER OF HOURS PROGRAMED TO NEGROES WEEKLY

This list of Negro Radio outlets is drawn from SPONSOR's Program Guide with additions furnished by reps of Negro Radio stations since the Program Guide appeared. It is not a complete list of Negro Radio stations. It includes only those stations which have thus far reported to SPONSOR that they program to Negroes. Hours a station programs for Negroes have been updated for stations marked

with single asterisk. For other stations hours are as reported in SPONSOR's 1954 Program Guide.

Explanation of symbols: *means station data appears in more detail on page 139; †means station is 100% Negro programed; ‡means station is affiliate of National Negro Network.

NEGRO TIPS

(Continued from page 56)

ceptable for use on the air.

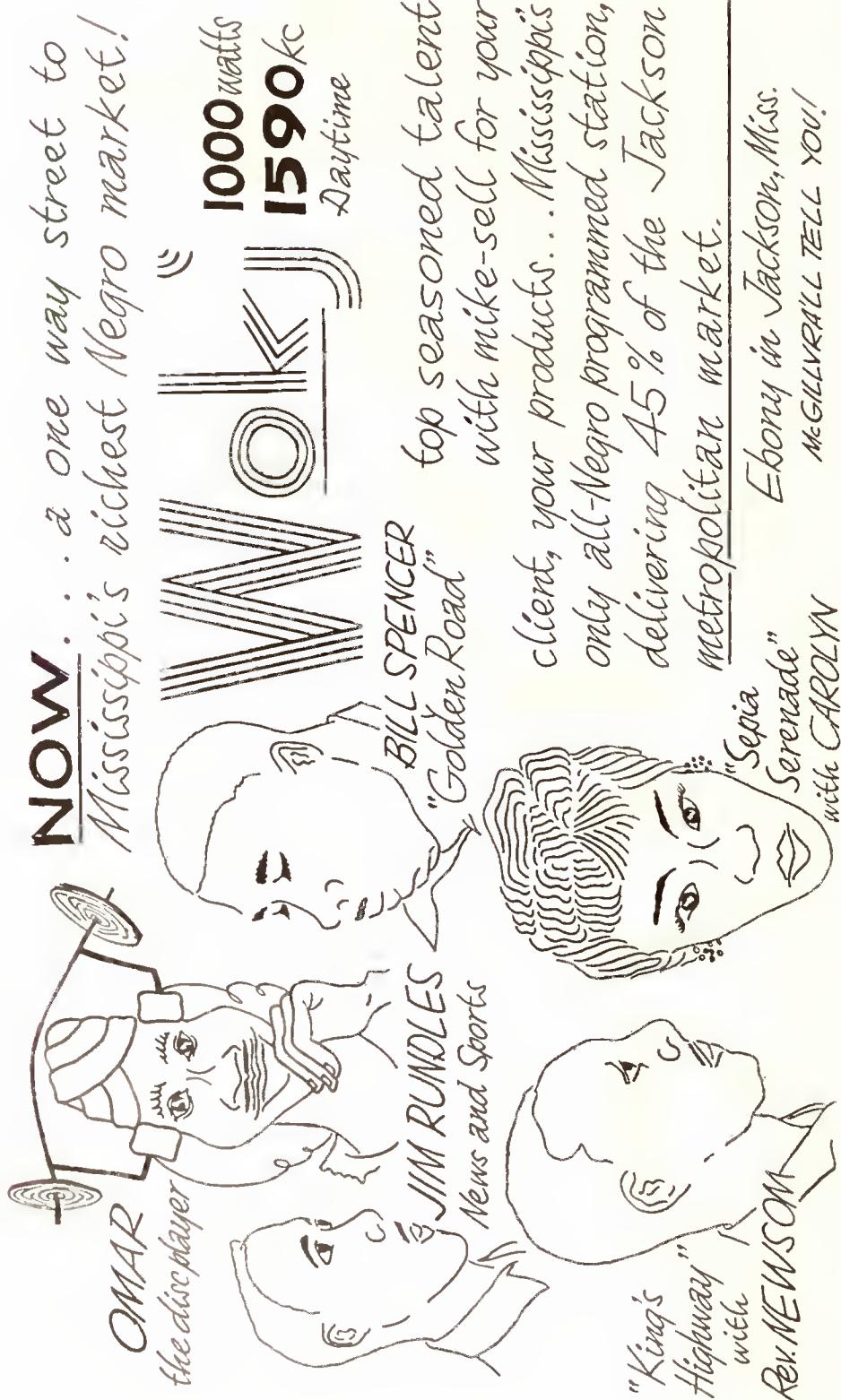
Most large advertisers, however, have little to fear on the subject of acceptability. Their problem is not so much getting on the air in Negro Radio but rather what to do once they've started a campaign.

Advertisers anxious to make the fullest use of Negro Radio have few obvious guides to follow. There are no textbooks to follow. Only the large ad agencies such as BBDO, C&W,

Benton & Bowles, Harry B. Cohen and others have on their staffs account men, timebuyers or copywriters who have extensive experience in Negro Radio.

Where, exactly, can the newest air advertisers (and many of the old ones, too) in Negro Radio turn for advice? How can they plan their campaigns? Their time purchases? Their copy slants?

For the most part, the answer to this question was furnished last season by WERD, Atlanta's J. B. Blayton Jr. who told SPONSOR:



Represented Nationally by JOSEPH HERSHHEY McGILLVRA, INC.
NEW YORK · CHICAGO · MEMPHIS · LOS ANGELES · SAN FRANCISCO

"In normal radio buying, the sponsor and agency usually know more about the technique of reaching and selling a radio audience than a local station does. The sponsor, after all, has the advantage of national perspective. But in using Negro-appeal radio—perhaps because of its fast growth and complex personality—this situation is reversed. Sponsors should not be afraid to seek the advice of a station experienced in handling Negro campaigns."

Of course, this isn't always easy; few admen can take time out to tour the nation's largest Negro markets and soak up information.

A good compromise, for a non-network campaign as suggested by several stations, seems to be this. Advertisers with their own distribution organizations can learn a lot about Negro Radio by having regional or local sales executives collect basic data about the Negro Radio outlets in their sales territories. And station reps at the national level can provide much additional data to round out the picture.

As Jim Vaughn, manager of Miami Beach's WMBM (represented by Dora Clayton), points out:

"I would advise a national spot radio advertiser to deal first of all through station representatives who have access to all the information the timebuyers will require in setting up a Negro-appeal campaign. In each instance, a national radio advertiser should consult both the representative and the station, wherever possible, concerning program choice and appropriate times required to reach the desired audience."

During SPONSOR's fourth annual survey of Negro Radio, broadcasters and admen were asked to pass along whatever advice they felt would be of practical value to national advertisers using Negro-appeal broadcasting. Although SPONSOR is aware that market differences and product necessities make generalizations difficult, the tips below should prove valuable to new advertisers in the field and provide some new slants for veteran clients.

Q. "What type of Negro-appeal show should I buy?"

A. Here's what stations advised on this topic:

W MFS, Chattanooga: "Recently,

SPONSOR

Howard High School of Chattanooga conducted a Negro radio survey. It was made by the Social Science class of this school without the knowledge of WMFS. Based on a cross-section of 70,000 Negro residents as shown in 1,369 personal interviews, this is how program preference shaped up:

<i>Negro singers or orchestras (records)</i>	36%
<i>"General" popular music (records)</i>	22%
<i>Religious music</i>	24%
<i>Religious programs</i>	10%
<i>Classical music</i>	6%
<i>Hillbilly and folk music</i>	1%

"In general, Negro listeners seem to prefer local personalities and recorded artists of their own race."

KGFJ, Hollywood, Cal.: "As far as program choice is concerned, this audience according to recent surveys prefers personality disk jockey shows featuring rhythm and blues music. They like the casual, friendly approach."

WSOK, Nashville: "It would be necessary to be specific regarding the type of product or service in question before we could make a program recommendation. For instance, if the advertiser has a food product, we would advise the use of one of our spiritual and gospel programs or our housewife program. If it's a product for men, we would advise an early-morning or late-afternoon rhythm and blues show."

KWBR, Oakland: "Rhythm and blues is by far the most popular choice with the Negroes in this area and consequently it makes up the greater portion of our Negro schedule with shows running morning, afternoon and evening."

Q. "What copy approach should I use?"

A. The majority of stations advise a simple copy theme, perhaps used in conjunction with a catchy jingle. But when it comes to the actual selling, stations are virtually unanimous in making statements like these:

KCOH, Houston: "A campaign that is highly successful, say, in Memphis might fall flat on its face in Houston or some other market. With this definite thought in mind, we not only believe but strongly recommend that advertisers selling our particular Negro market use live copy, and whenever possible and feasible allow our disk jockeys or air sales people to rewrite or reword their commercials in such a way as to be most effective in reaching this market."

WLEX, Lexington: "The copy approach depends largely upon the product being advertised and upon the personality giving the pitch. A hilarious piece of copy will sell a promotion, whereas the intimate fireside chat will sell furniture."

WHOD, Pittsburgh: "The question of copy approach is an area of Negro Radio that requires much care in handling. High-pressure methods are resented. Condescending copy is equally bad. Furnish talent with a 'fact sheet' and let them use their own style of presentation."

WAAA, Winston-Salem: "We have found that Negro personalities do very well in ad libbing continuity."

Does all this mean that the advertiser can function successfully only when station talent is performing his commercials? Does this rule out the "uniformity" of copy approach which many advertisers (such as drug clients) feel they must have?

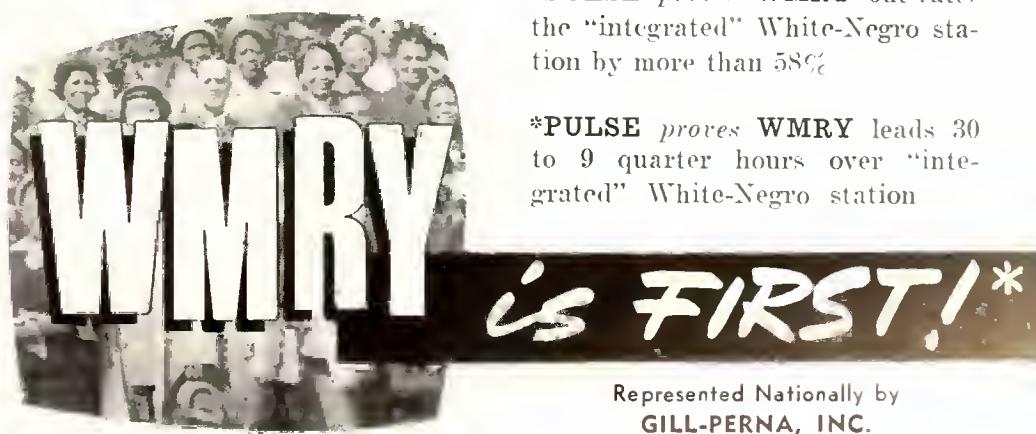
Not necessarily. This is what WMRY's Mort Silverman told SPONSOR:

"It becomes more and more evident that copy approach is becoming sec-



NEGRO FAMILIES IN NEW ORLEANS

*the only
all-negro
station*



*PULSE proves WMRY best buy in New Orleans Negro Radio Audiences

*PULSE proves WMRY tops all stations in Negro homes

*PULSE proves WMRY out-rates the "integrated" White-Negro station by more than 58%

*PULSE proves WMRY leads 30 to 9 quarter hours over "integrated" White-Negro station

Represented Nationally by
GILL-PERNA, INC.
Mort Silverman, General Manager

ondary. Many advertisers have proved that excellent results can be obtained in Negro Radio through the use of regular copy, and not copy prepared especially. It would seem that the fact that the advertiser is favoring our station and the Negro market with special attention, just by being on the station, is sufficient to get results."

Q. "What time of day is best to reach Negro listeners?"

A. Judging from the variations in the replies received by SPONSOR to this question, there is no "formula"

that applies to all markets. Best bet: consult station reps and stations for audience figures. However, here are some sample responses:

KALL, Los Angeles: "In a recent telephone survey, it was found that the early morning and mid-day are the best times to reach the Negro air audience. They have radios in their automobiles and places of business as well as in their homes. You will find that whenever they have a few minutes to themselves, they are listening to the Negro radio shows which mean so much to them."

BUY THE VOICE TO THE
RICH RED RIVER VALLEY

Shreveport's All-Negro Program Radio Station

POPULATION:—Est. 1954

METROPOLITAN AREA:—156,000

<i>White</i>	103,000 (66.1%)
<i>Negro</i>	53,000 (33.9%)

50-MILE RADIUS: 396,000

<i>White</i>	240,000 (61%)
<i>Negro</i>	156,000 (39%)

KANV

TELEPHONE 2-3122

2730 TALBOT STREET

1050 K. C.
250 Watts
Daytime

SHREVEPORT, LOUISIANA

P. O. BOX 3611

Represented by DORA-CLAYTON, Southeast

KWBC, Fort Worth: "Best times of day to reach all of the working Negro audience are early morning, 6:30-7:00 a.m., and evening, from 5:00-6:00 p.m. However, for a product attractive mainly to women, the best times are late morning, 10:00-11:45 a.m. and mid-afternoon, 1:30-4:00 p.m. Kids you get with popular music any hour of the day or night."

WRMA, Montgomery, Ala.: "Advertisers are missing a large Negro audience with double purchasing power during the hours from 9:00 a.m. to 3:00 p.m. Negro maids (there are 15,000 of them in this area) tune to this station while they are working in white homes. Many of them do some of the small-item grocery buying for the white family, such as bread, milk, coffee, tea, sugar, etc. Also, Negro maids are the ones who actually use floor wax, furniture polish, glass cleaner, laundry starch, detergents and soaps. They use them in their homes, too. If the maid suggests one brand over another, the white housewife will usually comply."

KCOH, Houston: "In every survey we have made or have had made for us, Negro sets-in-use figures are as high or higher during daylight hours as sets-in-use in the market as a whole. Naturally, the time of day used to reach various segments of the Negro radio family varies. But the correlation between white and Negro audiences by time of day is very close."

WHOD, Pittsburgh: "Early-morning time is unusually good in Negro Radio due to the high percentage of factory workers in the Pittsburgh area who start on an 8:00 a.m. shift. These same workers tune in during the day at their place of employment. We have talked with many employers who like their employees to listen to our shows while they work. Fast rhythm music means fast work tempo."

KTVV, Austin, Tex.: "To us, one of the most startling bits of information in a recent Daniel Starch survey for *Ebony* was that in the Negro market the woman should be considered a breadwinner as well as the man. We have established to our satisfaction that this is true in our area and have proved advertising results are always greater in our morning program *Blues Before Breakfast*, heard daily between 6:30 and 8:00 a.m. or in the following spiritual show, *Sweet Chariot*, 8:00-8:30 a.m." ★ ★ ★

NEGRO COMES OF AGE

(Continued from page 49)

as any veteran broadcaster in the field can tell you. Like any growing medium, Negro Radio reached maturity only after passing through an "Awkward Stage."

"In these past six years, mistakes have been made and lessons have been learned," Leonard Walk, manager of Pittsburgh's WHOD, a pioneer Negro outlet, stated. "Experienced station operators have come to realize that you cannot generalize about Negro likes and dislikes any more than you can generalize about 'American taste.'

"We have learned to differentiate between 'gospel' and 'spiritual' music," he added. "We have learned that 'Rhythm and Blues' music is not catnip for *all* Negroes. We have learned to do newscasts that answer the question, 'How is this news going to affect me as a Negro?' We have learned to say 'no' to per-inquiry and mail order advertisers and to sponsors who sell 'down' to the Negro. We have learned that church and social news deserves a unique place of importance in our daily Negro programing. These and

many, many other lessons that have been learned mean a solid foundation for the advertiser who is entering the Negro Radio field. He is no longer sailing uncharted waters."

The third factor that contributes to the media development of Negro Radio is not under the control of either advertiser or broadcaster, but its growth means continuing success for both. This factor is the importance of the Negro as a consumer market.

Viewed in national perspective, the Negro market is extremely important. As the ad manager of one of the leading national beer brands told SPONSOR, "The Negro market is often the difference between 'breaking even' with a good consumer product and making a real sales gain."

Negroes in the U.S., by the estimates of the U.S. Bureau of the Census, now amount to about one out of every 10 persons. And, according to the USBC, they are increasing faster than whites while their median incomes are rising more quickly than white medians.

By the most conservative estimate, Negro families in this country have total incomes of well over \$15 billion.

Viewed at the regional or local level,

the U.S. Negro market spotlights the importance of Negro Radio in reaching this quality-conscious audience.

Here is a typical case:

"In the South, generally, reading is at a very low ebb. This is demonstrated by the fact that the leading magazines in the U.S. have very few readers in this area," Jules J. Paglin, president of the four Gulf Coast "OK" stations, told SPONSOR. "In this area you have constant opportunities to fish, hunt, enjoy sports and indulge in paid recreation. This also diverts the reading habit. Negroes are generally getting their information, their news and their entertainment from radio.

"In the past 10 years, Negro wages in this area (Pensacola to Corpus Christi) have risen from \$18.27 a week for unskilled labor all the way to \$125 a week. Formerly, the building trades workers, largely Negroes in this area, received 75c to 90c an hour. They now receive from \$2.15 to \$2.35. In the large chemical industries which dominate this area, Negroes now earn from \$1.25 to \$1.90 per hour.

"This added take-home pay has made the Negroes in the Gulf Coast area able to buy every type of cost-of-

Over 200,000 Negroes in and around

MONTGOMERY, ALA.

Listen everyday . . . support whole heartedly . . . and are proud of . . .

1. ELLIS FORD—

leader among the local gospel groups in town.

"Morning Reveries" 5:30-6:45 A.M., Mon.-Sat.

2. BILL JOHNSON—

local boy made good with that extra selling personality.

"Tan Town Coffee Club" 7:00-9:00 A.M., Mon.-Sat.

3. "ACE" ANDERSON—

selected by Color Magazine as one of nation's top D.J.'s.

"950 Club" 2:00-4:30 P.M., Mon.-Sat.

"Highways to Heaven"—9:30-11:30 A.M., Mon.-Fri.

4. JACKIE (THE JOCKEY) JACKSON—

WRMA's new female D.J. sensation

"Male Call" 11:00 A.M.-2:00 P.M., Saturday

"Lunch Call" 12:00-1:00 P.M., Mon.-Fri.

... All heard daily over

WRMA

(950 KC, 1000 Watts) . . .

Montgomery's only all-Negro station serving every Negro community in the center of Alabama's Black Belt.

Joseph Hershey McGillvra—Nat'l Rep

living item they need and also most of the luxury items. With his rent increasing at a slower rate than for whites, the Negro, therefore, has raised his standard of living in food, clothing, furniture, appliances, automobiles, beverages and sweets."

Primarily, what SPONSOR stated last year in its survey of Negro radio is still true: "A Negro will often buy the very best of those things *he can buy readily* in order to prove, if only to other Negroes or even to himself, that he is just as good as anybody else."

This, therefore, is the final secret of

Negro Radio's coming of age. At a time when U.S. Negroes are earning more than ever before and during a period where they are learning to upgrade their standard of living, Negro Radio is helping to establish new consumer buying habits and to break old ones.

Has Negro Radio solved all of the huge problems which faced it only a few years ago?

The answer is "yes," for the most part.

Negro Radio can now offer advertisers a choice of network-level buying

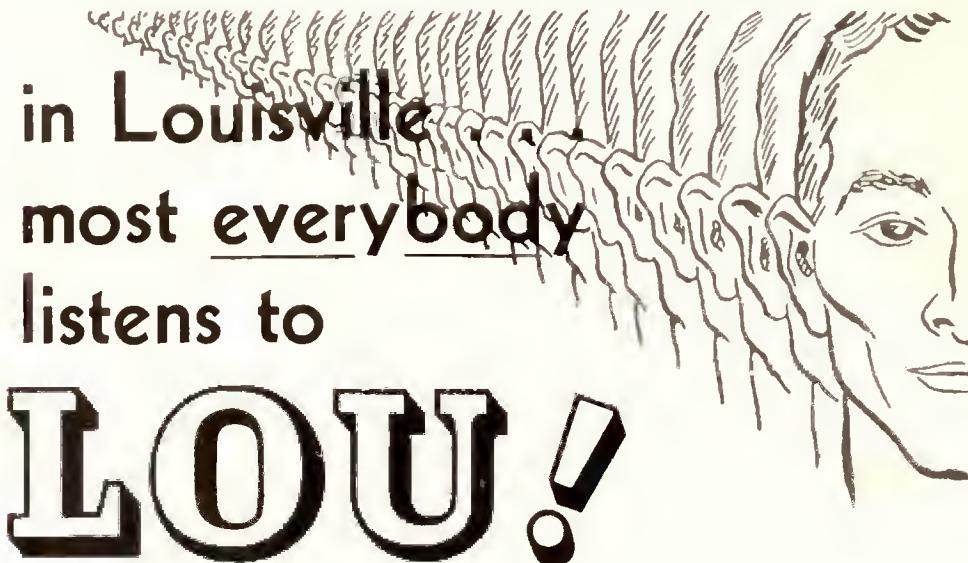
or multi-market spot purchases. It can offer tested programing, loyal audiences, popular entertainers and promotional follow-up.

But Negro Radio still has areas in which much remains to be done. Although most Negro stations today sell on the basis of market data and program ratings, advertisers and agencies frequently voiced to SPONSOR the desire for more program audience information, marketing and sales information and coverage data and studies which show the effectiveness (pantry-shelf reports, store checkups) of the medium.

There is still room for improvement in Negro Radio programing, particularly where it involves the development of specialized program types (women's appeal shows, prestige vehicles, special events, variety shows, juvenile programs) which can serve as advertising vehicles for air clients who want to reach specialized segments of the radio audience.

Few broadcasters in the Negro Radio field deny that these problems exist. But few indeed feel that they won't be solved—and solved soon.

"It's just a matter of time," said a Philadelphia station manager. "We're out of the woods now." ★★★



... HERE'S WHY ...

LOU is the radio station with Negro Louisville. Metropolitan Louisville's 180,000 Negroes, plus a bonus audience in surrounding counties, appreciate LOU's all-Negro programming. It plays an important part in their religious, social and civic life.

They believe in LOU . . . and in her sponsors! It's proved consistently with over 2,000 letters a week from a 60-mile radius.

To expand your market in Louisville, sell to this closely knit audience. It's a powerhouse, with 80 million dollars a year to spend! You'll get your share if LOU is selling for you!

**GET THE BEST RESULTS
WITH LOUISVILLE'S
ALL-NEGRO PROGRAMMED**

WLOU

*National Reps: Forjoe and Company
Southeast: Dora-Clayton Agency, Inc.*

A Rounsville Station

**LOU'S appeal
plus strong
merchandising
has made her
first choice
for results
with scores
of sponsors . . .
local and
national! See
our reps for
the facts!**

NOW UNDER CONSTRUCTION . . . WLOU-TV!

NEGRO NETWORK (Continued from page 54)

soap opera.

3. Most national advertisers are still unfamiliar with many of the subtleties of Negro programing. But most big air advertisers know daytime serial programing in radio, and often have it (as in the case of P&G) down to a fine advertising art. A Negro-appeal soap opera, NNN officials believed, would serve as a useful bridge between the known and the unknown.

Today, *Ruby Valentine* is aired from 6:30 a.m. to 10:30 a.m. on a total of 45 stations—a 12.5% increase over the original starting list. It is currently in its second 26-week cycle. Pulse ratings, on an all-home basis, run around a 2.0; on a Negro-homes-only basis, the rating is around a 5.0. According to Leonard Evans, president of the NNN, some 17 more Negro-appeal outlets have asked to join the network to carry the transcribed show.

Both advertisers report the show has had a "noticeable effect" in boosting product sales in Negro areas and in getting premium display opportuni-

ies in grocery stores and other outlets.

Actually, the National Negro Network, unlike most other web operations, started out as a program in search of an outlet, rather than the other way around.

About a year and a half ago, Evans, at that time a Chicago Negro market consultant, met with Reggie Schuebel and Jack Wyatt, then partners in the agency consultant firm of Wyatt & Schuebel, to discuss program ideas for the burgeoning Negro radio market. The result, eventually, was *Ruby Valentine*, starring Juanita Hall of "Bloody Mary" fame (*South Pacific*). The first trade announcement of it, incidentally, was an ad in SPONSOR's 1953 Negro Radio Section.

A number of advertisers showed immediate interest. On a first-come-first-served basis, Pet Milk (via the Gardner Agency in St. Louis) and Philip Morris (via Biow in New York) got the nod.

The program producers soon found they had a problem on their hands. Clearing time for the daily quarter-hour strip meant a lot of stations would have to juggle their programming around. Not all of them were sure just how to do it, or if they wanted to do it at all.

Leonard Evans, acting for the prospective sponsors and for the production team, started to make a U. S.-wide tour of Negro stations to pave the way for the show. It was decided from the start that the show would be placed on a network basis, providing the economy in a specialized market that advertisers get in a mass market.

In day-to-day operations, the NNN now works like this:

1. *Time sales*: Through its sales offices in New York and Chicago, the NNN offers advertisers quarter-hour and half-hour segments on a group of 45 stations by means of a Keystone-like transcription service. At the moment, the network is sold on an all-or-nothing basis; there are no "regional" groups available. The one-time price for half-hour segments: \$1.248.25. For quarter-hour segments: \$729.89. Prices do not include programs. The 15% agency commission applies on net station time.

2. *Programming*: Although the NNN merely states in its rate card that "the services of NNN's program department in arranging and presenting programs are available to clients," in practice the NNN is quite firm about not selling time or programs only. "We are pro-

viding a special package service," Evans explained to SPONSOR. "To keep our programming consistent, we prefer to do it ourselves and not just act as time salesmen. Also, we don't encourage the idea of selling programs to the major networks, since we don't want to compete with ourselves." In the case of *Ruby Valentine*, incidentally, the combined talent-recording charges come to a total of about \$4,750 per week, which is split by the two sponsors.

3. *Station relations*: Like most network radio operations, the individual stations make considerably less money

(after commissions) on the sale of their time through the NNN than they would if they sold it locally on a spot basis. The payoff for affiliates, again as it is in the major networks, is in selling adjacencies to top shows (sometimes at a premium price), thus bringing the local-vs.-national picture more closely into balance. A veteran station rep in the Negro Radio field stated that "most Negro stations have been yearning for years for this kind of prestige advertising, and would do almost anything to get it."

4. *Consultation*: The NNN does not

IN HOUSTON KCOH sells THE NEGRO MARKET



KCOH is the one direct way to reach over 350,000 Negroes in the tremendous Houston retail trading zone — at a cost of only 13c per one thousand Negro radio homes.

**Houston's ONLY
station programmed
EXCLUSIVELY
to the
NEGRO MARKET**

Here is a market that represents more than six hundred million dollars of Negro spendable income — don't overlook it!

KCOH
HOUSTON, TEXAS

The voice of the
Negro in the South's
largest city.

Your Best Buy For
GREATER MEMPHIS'
NEGRO
MARKET

WCBR
 OVER 250,000
NEGRO Population
 In .5MV Area
SURPRISINGLY
LOW RATES
ALL
NEGRO
Programming

WCBR CONCENTRATES its SELL in and around greater Memphis where over 250,000 Negroes live, work and spend. You buy programming that is proved successful in building and holding listener-loyalty. That means sales. For further information, coverage data and rates, write

Joseph Hershey McGillvra, Inc.
 National Representatives

*RHYTHM
 *BLUES
 *SPIRITUALS
 *NEWS
 ALL DAY LONG!

WCBR
 1000 WATTS

One Rate to All
 Local-Regional-National
 Studios on Famous
"BEALE ST."
 MEMPHIS, TENNESSEE

write the commercials heard on *Ruby Valentine*, and has no intentions of doing so on future shows. But Evans and Reggie Schuebel are happy to consult with NNN advertisers on problems of copywriting where it concerns angling copy to the Negro air market. As Evans describes it, "This consists of dropping in occasional place names familiar to Negroes, or providing the right musical settings for the commercial, or building it on a social theme which will strike a responsive chord with Negro listeners."

What of the NNN's future?

As SPONSOR went to press, a number of things were in the works.

For one thing, the NNN is reported ready to launch a second soap opera, starring Hilda Simms, for a national advertiser. "I can't tell you who it is, but it's one of the Big 10 air advertisers," Evans told SPONSOR. Other transcribed Negro-appeal shows—two

* * * * *

"We sincerely believe that today's advertising manager has the great opportunity—as never before—of becoming an extremely important and vital member of the general management team. But we also believe that he will be constantly measured by management for his position on the team, in terms of his abilities to successfully operate, as well as to create. In other words, skill in managing, as well as skill in advertising, will be taxed to the utmost."

GEORGE B. PARK
 Manager, Advertising & Sales Promt.
 Marketing Services Dir.
 General Electric Co.
 Schenectady

* * * * *

more soap operas and half-hour mystery show with Cab Calloway are in various stages of readiness. The NNN is also discussing the feasibility of feeding live Negro-appeal events—such as a special salute to Liberia, the all-Negro African republic—to some 60 or 70 stations as a special event.

For another, NNN officials plan to launch a "Negro Market Sales Index" in November as a service to network clients. Its purpose: to provide facts and figures on 203 grocery and an equal number of drug outlets in 43 large Negro markets. The research work would be done by an independent research firm and would be free to network advertisers ordering the service. Through it, the NNN feels, sponsors can keep close tabs on product sales in the Negro market, and can

judge the effectiveness of NNN shows in boosting product sales.

But the biggest task facing the NNN is still the hurdle of acceptance in the advertising world.

"Most of our inquiries come directly from clients, who have heard about NNN through their field representatives or regional sales offices," said NNN President Evans. "Agencies are aware of our existence, and watch our growth closely, but a lot of them are still reluctant to come right out and make a major recommendation on Negro radio, preferring to keep campaigns at the 'test' level while watching to see what others do."

"But," added NNN V. P. Reggie Schuebel, "the ice has been cracked. We're going to keep it that way." ***

● *Reprints of the 1954 Negro Radio section will be made available on request. Please address your inquiries to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y. Reprint prices are nominal and bulk rates apply for quantity orders.*

**Need a
 Specialist?**

**Reach the
 Specialized**

NEGRO MARKET

through

- Market Data
- Coverage Facts
- Experienced Counsel
- Pin-Pointed Availabilities



**DORA-CLAYTON
 AGENCY**

Regional Representatives for Radio and TV
 ALpine 7841
 502 Mortgage Guarantee Bldg. Atlanta, Ga.

► POINT OF RETURN ◀

IN THE VAST NEGRO MARKET OF CENTRAL TEXAS

KTXN

PROVES:

- An exclusive "Listening Franchise"!
- Consumer Acceptance in 207 Retail Markets!
- Cooperation of Wholesalers and Retailers!
- Active assistance by our experienced Merchandising Staff!
- Our guarantee of serving ONLY ONE ADVERTISER OF A KIND!

We KNOW we BLANKET
THE NEGRO MARKET
OF CENTRAL TEXAS

KTXN

AUSTIN, TEXAS



National Representative

RICHARD O'CONNELL

NEW YORK

LOS ANGELES • SAN FRANCISCO

NEGRO RESULTS (Continued from page 53)

stated they could have sold out the first week if the down payment had been modified.

"Sixty percent of the tract visitors said they had heard about the homes through the *Joe Adams Show*."

Various (WBOK, New Orleans):

"It is impossible for any product to attain leadership in the Gulf Coast area without the Negro market," the president of the four-station OK Group, Jules J. Paglin, told SPONSOR. Paglin cites these examples:

"A dog food brand came into the New Orleans market and sought to gain distribution through the use of a large network station and WBOK, using a divided budget. In about nine months they had reached the number one spot in the market.

"A canned milk company with a program of jive d.j. music sought to gain leadership in the local market and reached that goal only after making a determined pitch to the Negro audience.

"On a promotion for used cars using a special appeal, a dealer sold \$40,000 worth of used cars in one week pitching at the low income market—and his greatest success was in the Negro market."

Carnation Milk (KTXN, Austin):

Like many stations in the Southwest, KTXN has been programming successfully since 1949 to the Negro and Mexican segments in the air audience. Together, these two groups comprise some 36.15% of the total population within reach of the station, manager Frank Stewart reported.

"Erwin, Wasey of Los Angeles bought both Negro and Spanish quarter hours across the board in 1951, at a time when Carnation Evaporated Milk sales were extremely low. By the spring of 1954, Carnation enjoyed more than 51% of all canned milk sales in the greater Austin area. They cancelled their schedule in order to re-allocate much-needed monies for other markets. We are the fair-haired boys at Erwin, Wasey; but we worked ourselves out of a job!"

Margarine (KWBC, Ft. Worth):

It's long been axiomatic that Negro consumers will go all-out to buy the

KFVD TOPS! IN SOUTHERN CALIFORNIA PULSE NEGRO SURVEY

For 3 solid hours from 1 to 4
in the afternoon — Quarter
hour by Quarter hour, Mon-
day through Saturday, KFVD
is No. 1 in the Southern Cali-
fornia Negro Home. (Esti-
mated 350,000 Population)

COMMANDING-
Over 55% More Listeners
Than the Leading Network
Station!

COMMANDING-
More Listeners Than the Next
Two Leading Independent
Stations Combined!

**HUNTER HANCOCK'S
"HARLEMATINEE"**

Is A "Must" To Sell This Market!
For Details, Contact KFVD, Los
Angeles 5, California

Represented by
Joseph Hershey McGillvra
Chicago
New York

Los Angeles
San Francisco

WHOD

PITTSBURGH'S NEGRO PROGRAMMING STATION



MARY
DEE



MAL
GOODE

Since 1948 Mary Dee has been waking Pittsburgh Negroes up with her 7:30 A.M. Disc Show and helping them through the afternoon with music from 2:15-4:30. Mal Goode presents 15 minutes of Negro slanted news and sports four times daily: 8 A.M., 3 P.M., 4 P.M. and 6:15 P.M.

CALL FOR JOE
Pittsburgh's
NEGRO STATION

860 kc

WHOD

very best quality of an item they can purchase readily. A good example was provided this spring in connection with a promotion done by Cloverbloom "99" Margarine in Fort Worth.

With a general grocery price war on in Fort Worth and a slowing market on margarine, Cloverbloom bought a daily segment of a KWBC d.j. show featuring Jerry Thomas. Interviews were conducted in stores by Thomas, who awarded prizes of a pound of margarine to those who had the product in their shopping baskets.

Cloverbloom was up against plenty of price rivalry; "99" Margarine sells for 33¢ a pound (it is a churned margarine) vs. about 16¢ a pound for others.

Result of the campaign: Sales shot up in 17 out of 22 grocery stores. And some gains were as high as 300%.

Household bleach (WSOK, Nashville): About a year ago, a regional brand of household bleach, Roman Cleanser, was launched in Nashville. The competition was stiff: Clorox and Purex were the brands which dominated the Negro community:

Reported WSOK's Norman Stewart:

"After only three months it attained the rank of third place in the Negro segment of the Nashville market. Its share of the market was 18% as indicated by the station's regular pantry survey. This position was attained despite the fact that competitors ran heavy newspaper schedules in the two dailies in Nashville. The expenditure was approximately \$50 per week.

"The account executive had this to say after using the station for about a year: 'If I ever have to cut my budget in Nashville, I'll cancel everything but WSOK. They're really doing a job for us.'"

Pet Milk (WIVK, Knoxville): This Mid-South outlet is one of the 45 stations affiliated with the National Negro Network.

Reported Owner-Manager James A. Dick:

"We are currently running the serial *Ruby Valentine*. As you know, Pet Milk and Philip Morris have alternate days on the five-day, 15-minute serial. Shortly after this program started, the local sales representative for Pet Milk . . . dropped into my office to report

that his company was realizing an excellent increase in sales.

"Besides his own sales figures to substantiate the increase, he reported that grocery store managers and owners expressed amazement at the results this program was delivering."

GE appliances (KGBC, Galveston): Jim Bradner Jr., owner-manager of KGBC, told this sales success story to SPONSOR:

"One out of every four families in the nine-county KGBC area is a Negro family. In all some 249,341 Negroes live in this market area. One interesting thing about this particular Negro market is the fact that Negroes are on the average, much higher paid than Negroes in any other Southern market.

"Locally, Schreiber & Miller Furniture Co. has used our Negro programming, along with other programming on the station, for over four years. Since beginning this advertising they have won every General Electric sales contest in their district, which includes stores in Houston, Port Arthur, Beaumont, San Antonio, Corpus Christi and Lake Charles. In 1952 they were

**The only station
in the rich**

KANSAS CITY

metropolitan

market...

1,000 WATTS

1590 KC

**...beamed
exclusively**

to KANSAS

**CITY'S 118,000
Negro Market**

KPRS

KANSAS CITY, MO.

*Represented Nationally by
JOSEPH HERSHY MCGILLVRA, INC.*

KALI
5000 watts

sets more
in
THE NEGRO MARKET
for
LOS ANGELES COUNTY
with
BROTHER
CLARENCE WELSH

7:30-8:00..am
11:30..am-2:00..pm
Monday..thru..Saturday

4:00-4:30..pm
Sundays

for
THE SPANISH MARKET
in
LOS ANGELES COUNTY
a
Variety of Spanish Shows
Eight hours per day

KALI
1430..Kc
Pasadena & Los Angeles
RYAN 1-7148

Represented by:
Harlan G. Oakes & Assoc.

one of the top 10 dealers of the year.

"They have just won another district sales contest. They spend about half of their total GE advertising budget on KGBC and a large share of that is in Negro programing."

Upholstering (W S I D, Baltimore): Negro market consultants have often pointed out that Negroes, who do not have access in the South to as much out-of-home entertainment as white Southerners, will often concentrate on improving their homes, in which much entertaining is done. This pride in home furnishing can often be turned to an advertiser's advantage.

A consistent advertiser on WSID is the Bond Upholstering Co. of Baltimore. Wrote Morton Levinstein of the A.W.L. ad agency recently to the station, one of the seven Negro-appeal UBC outlets:

"Although Bond is, and has been on many stations in many cities, their cost-per-call is just about the lowest of all on WSID. This is an account which *must* get direct, immediate results from its advertising. For that reason, Bond has been on your station, without interruption, since their beginning. I've always found your audience very responsive."

Beverages (W M B M, Miami Beach): In a market which consumes plenty of bottled beverages, competition is understandably brisk. Negro radio in such cases can do much to boost sales. Reported WMBM:

"7-Up, through their Miami distributor, purchased a series of football broadcasts in 1953 and then followed it up with a spot campaign on WMBM. Prior to the campaign, 7-Up did not rank among the top three beverages in the Negro market. They now rank number one.

"Schaefer Beer has consistently used four so-called 'white' stations in Miami, while using WMBM to spread their sales story to the South Florida Negro audiences. Negro sales of Schaefer Beer have shown a greater increase than sales to white consumers."

Snuff (WSAV, Savannah): Commercial Manager Don Jones told SPONSOR:

"One of our outstanding success stories for advertisers beaming to the Negro market is that of a snuff prod-

.....
**WE PIONEERED
IN NEGRO RADIO
IN
South Carolina**

FIRST
In Negro Artists

FIRST
In Negro Programming

FIRST
In Ratings

FIRST
In Results!

730 kc — 1,000 W

WPAL
IN CHARLESTON
SOUTH CAROLINA

—
FORJOE & CO.
or
DORA-CLAYTON
Can Tell the Whole Story

5 REASONS WHY YOU MUST USE

WLIB

TO SELL THE NEW YORK NEGRO MARKET

1. **WLIB** has more Negro listeners every morning than any other New York radio station—Network or Indie. (PULSE—May, 1954)

2. **WLIB** is the only New York station with studios in Harlem.

3. **WLIB** powerful new transmitter has improved coverage and reception to equal any 50-kw outlet.

4. **WLIB** broadcasts 32 exclusive Negro community news programs per week.

5. **WLIB** is the only N.Y. station to win both 1954 Variety Showmanagement Award and First Place in The Billboard's 1954 Merchandising Promotion Contest.

WLIB
1190 ON THE DIAL
207 EAST 30 ST.
NEW YORK 16, N. Y.
Oregon 9-2720

uct used primarily by Negroes. This advertiser ran a test between two other Savannah stations and ourselves.

"In this test they offered a four-leaf clover charm for each top from a tin of snuff. Seven announcements a week were run on one station, three announcements a week on another, and five announcements a week on WSAV. The test ran approximately four weeks and WSAV pulled 375 responses—more than the combined response of the other two stations."

WSAV, incidentally, is a 5 kw. (full time) NBC Radio affiliate but airs more than 20% of its schedule to the Negro audiences of this important Georgia market.

Retail clothing (WRAP, Norfolk): With over half a million Negroes living in its 0.1 mv. contour, WRAP has often rung up many overnight sales successes. But, as the station points out, "We are most proud of those successes which have been brought about over a period of time." Sample:

Liberal Credit Clothiers, a quality merchandise firm, has been using WRAP since the independent station opened. A nominal schedule of announcements is used on a year-round basis with added emphasis preceding Easter, Thanksgiving and Christmas. During these three periods, extra attention is given to adding new accounts to the store's business roster.

"In an effort to gain these new accounts WRAP was used last year to offer free ham at Easter, turkey at Thanksgiving and a toy at Christmas to each new customer opening an account of \$30 or more," manager Robert Lyons reported. "The budget set aside for these specific occasions amounted to a total of \$1,000 to be used for spot announcements. Turkeys, hams and toys cost an average of about \$3 each.

"As a result of this expenditure, Liberal Credit Clothiers opened slightly more than 1,500 new accounts during the three pre-holiday periods. The majority have been enlarged since their inception."

Borden's (WANT, Richmond): "I think our best success story," reported General Manager Richard Scheele, "is with Borden's Silver Cow Evaporated Milk.

"Borden's, through Y&R, began a

For Negro Market Sales in FORT WORTH-DALLAS it's KWBC-970

Studios and offices in
Ft. Worth and Dallas

Serving 300,000 Negroes
with their music, their
news, their religion,
and directing its public
service toward them,

Call **Bill Rambeau!**

Reach the ENTIRE
Central California
Negro Market
on
ONE Station

with
DIVERSIFIED
PROGRAMMING

★ Rhythm & Blues
★ Spirituals
★ Homemaking

★ Sports
★ Drama
★ Religious

KWBR 1,000 watts
1310 on your dial
Represented by FORJOE & CO., INC.

PULSE REPORT SHOWS

KGFJ*
"L. A."

DELIVERS

WEST'S LARGEST NEGRO AUDIENCE

9 P. M. - 12 MID.

*The station that's famous for Notre Dame Football, block programming, and Original "Night Owl" Show. Details on request.

KGFJ Sunset & Vine, Hollywood, Calif.

America's No. 1 Negro Market

WWRL has a larger audience in the 1,045,371 New York Negro Market than any other station—network or independent—according to Pulse Ratings. WWRL moves merchandise FAST—that's why:

Cornel Cigarettes Corolino Rice
Scott's Emulsion Aunt Jemima Flour
Lydia Pinkham Tip Top Bread
Feenomint Cornotion Milk
BC Headache Monischewitz Wine
 Powders

use WWRL to outsell all competition. Discover today how New York's Negro Market (greater than ALL of Boston, St. Louis or Pittsburgh) plus WWRL programs and merchandising can produce greater sales for you.

Pulse Report on Request
DEFender 5-1600

In New York City
at 5,000 Watts

WWRL

campaign about six months ago with us. They bought a campaign of five 15-minute shows per week and 10 spot announcements in the same period. One program per week is done from a different grocery store with Bill Gibbon, one of WANT's top d.j.'s. Total cost: \$192 per week. Their objective was to increase the sale of Borden's Evaporated Milk in the Richmond area, especially to the Negroes. This has been accomplished by the combined efforts of the Borden's distributor, the Borden's salesmen, and the merchandising cooperation of WANT."

Tonic (WHOD, Pittsburgh): Negroes consume higher-than-average amounts of packaged drug products of all types. To some extent, it is due to the fact that Negroes in many areas have not had medical facilities that are up to white standards. And salesmanship via Negro radio and other Negro media has been a contributing factor. Reported Leonard Walk, manager of WHOD:

"Hostetters Tonic is a 100-year-old veteran of the patent medicine field with headquarters in Pittsburgh. When President W. P. Ortale contracted for a strip of five spots weekly in the *Mary Dee Morning Show* (7:00-8:30 a.m.) and a similar strip in the *Mary Dee Afternoon Show* (2:00-4:30 p.m.), it was the first Hostetter advertising schedule placed in 30 years.

"Within 12 months sales in several 'test' drug stores in Negro districts had climbed 512%."

Various (WJMO, Cleveland): It sometimes takes a lot of courage to take the plunge into Negro-appeal programming, WJMO Manager C. C. Courtney told SPONSOR:

"WJMO was changed from a popular music station to Negro radio programming exactly two years ago. This change took place overnight and so of course we had quite a time of it at first. During the first six months of this type of operation, we lost about 80% of our old advertisers. It took us approximately eight to 12 months to become known as a station that was broadcasting to the Negro radio audience.

"But it is sure paying off now.

"In the appliance field, we have sold huge quantities for our regular sponsors. Some of these appliance

KSAN

*beamed directly
at San Francisco
Bay Area's 180,000
Negro Market*

"JUMPIN'
GEORGE"
OXFORD



Each year Jumpin' George tops the Bay Area's popularity polls. George sells more national and regional accounts to the West's fastest growing market than any other negro appeal disc jockey.

**JACKIE
FORD**



Jackie emcees a combination disc jockey-women interest show. She offers the only show of this type to the large San Francisco Bay Area negro home listening audience.

"ROCKIN'
LUCKY"



Rockin' has his own loyal following. He holds them—and sells them with a most effective formula for negro appeal programming: spirituals, rhythm, and blues shows.

A full staff of negro disc personalities makes KSAN the number one negro music and personality station in Northern California. Today KSAN is the voice of the fastest growing population market in the West—the big, buying Bay Area negro market—180,000 strong!

KSAN Studio and Offices: 1355
Market St. • San Francisco, Calif.

- **400,000**
- **St. Louis**
- **NEGROES**
- **can't be wrong!**

Day in . . . day out . . . KXLW is the key to their buying habits. Your sales story turns that key when it reaches this important and ever-expanding market through the powerful salesmanship of St. Louis' two leading Negro disc jockeys . . .



SPIDER BURKS

"Spinning with Spider"

Daily 1 p.m.-5 p.m.
Sundays 2:30 p.m.-4 p.m.



GEORGE LOGAN

"The G Shows"

Daily 9 a.m.-12 noon
Sundays 9 a.m.-11:30 a.m.

the golden circle station

1000 Watts



1320
on the dial

- **ST. LOUIS**
- **represented nationally by**
- **JOHN E. PEARSON CO.**

store advertisers have been with us for a year and a half now with an average of one hour each per day on weekdays and say they expect to continue with us indefinitely because of the results they are getting.

"Many local merchants owe their expansion directly to us. With 10 announcements a day, six days a week, a local Hudson dealer sold so many cars through our station that he is now one of the largest dealers in Ohio.

"A small variety shop with one five-minute Negro newscast per day increased their sales by 50% and now has expanded, moving into larger quarters and adding more items to their list of products." ★ ★ ★

... can't put it off
any longer!

Dear Reginald:

You know, the darndest thing happened when I sat down to write you about the KWKW Negro market. First, the office chair with the broken caster slipped out from under me and I landed on the floor and threw out my sacroiliac. My secretary tried to lift me and she slipped and sprained her ankle, so they had to take us both to the hospital. On the way, the ambulance got a flat tire and they discovered the tools were under my cot, so they put me on the sidewalk while they changed the tire. Just about the time they finished they got a radio flash about a big accident, so they dashed off, forgetting me. About this time, a guy cutting his lawn around me with a power mower bumped into my hall-bearing wheeled cot which immediately rolled down the street. There was a big appliance store near the corner and believe it or not, my cot rolled right in and up to the desk of the owner who was trying to reach me on the telephone to buy participations in our afternoon and evening Negro Spiritual programs, to reach the 350,000 Negroes in Greater Los Angeles.

Fortunately, I had a contract with me and he was most pleased with the prompt service. Funny thing, the pain then disappeared from my back. At the moment, I'm trying to sell the cat and already have 8 offers, but I'm looking for a substitute secretary. Any suggestions?

— Bill Beaton

KWKW

PASADENA — LOS ANGELES

New York Rep.—Richard O'Connell, Inc.

WRBC

JACKSON MISSISSIPPI

**Selling
352,138
Negro Listeners**

All-Afternoon Programming

Doctor

Daddy-O

"The Ole HepCat"
and the



Southern Sons Quartet



5000 watts Day
1000 watts Night

✓ CHECK THIS

K R U X

First in Results in PHOENIX with "MAMA'S LITTLE BOY FREDDIE"—10 PM to Midnite

- ✓ First and only Negro programing
- ✓ Only regularly scheduled Negro programing
- ✓ Only regularly scheduled Negro program between El Paso and Los Angeles

Reach This Untapped Market

on

K R U X

Phoenix, Arizona 1340 K.C.
P.O. Box 2319
"West's Most Western Station"

**To Reach ALL
The NEGRO
MARKET**
in the
**CORPUS CHRISTI
AREA**
Use
KUNO
and
JIMMY JOHNSON



**Music - Sports - News
10:30 P.M. Till Midnight
Daily**

KUNO-250 w. 1400 kc

CALL

Everett McKinney, Natl. Rep.
40 E. 49th St., N.Y. 17, N.Y.
Joe Harry, Reg. Rep.
Box 8194 San Antonio 12, Tex.

college choirs on weekends: ABC's owned-and-operated WXYZ in Detroit now has a late-night across-the-board Negro disk jockey, Jack Surrell, and web officials are watching the success of this program closely.

WINS, New York, intends to syndicate a three-hour taped version of Alan Freed's Negro-appeal *Moondog* d.j. show to some seven or eight stations, and a one-hour version to a potential list of nearly 100. Participations in the show will be offered via reps to advertisers interested in multi-market program purchasing.

WBOK, New Orleans, recently submitted to New York ad agencies an audition recording of a new daytime serial, *Dr. Charles Brown, M.D.*, designed for multi-market sponsorship.

Independent producers, too, are being attracted by the potentials of the Negro Radio market. Anchor Productions, founded by ex-Transfilm executive David Osborn, has packaged and recorded a daytime Negro-appeal soap opera with a religious theme, *Rock of Ages*, starring William Marshall. A five-minute transcribed sports show, featuring famed Negro track star Jesse Owens, has been packaged in Chicago.

Even Negro-slanted tv shows are on the market. Essex Films, Inc., a subsidiary of American Newsreel (which services a Negro newsreel to some 400 theatres each week) has packaged a Negro-appeal quarter-hour film show, *Tenth of a Nation*. It is currently being aired over tv stations which include WPIX, New York, and WTTG, Washington.

Reported Milton Simon of Simon & Gwynn, the film firm's ad counsel:

"Negroes in New York and Washington are seeing this show and are immensely appreciative of it. In a rather limited sample made, we found that 60% had watched our program, 20% had tuned in other programs and the remainder had been doing other things at program time. Some 80% of the group interviewed had heard of the program."

All of the radio and tv stations, producers and film firms involved in planning Negro-slanted shows are pitching them to big agencies for air use by national-level clients, either through one of the major networks or on a multi-market spot basis.

More national clients: The list on page 52 of this issue is dramatic proof of the fact that many of nation's top

W B C O

Reaches and Sells
the South's Largest

NEGRO AUDIENCE

Here's
Proof! *



TOTAL NUMBER OF QUARTER HOURS PER DAY EACH BIRMINGHAM AREA STATION RANKS FIRST IN NEGRO LISTENERS.

* O'Connor Survey, 2,600 All Negro Homes, Spring 1954
Monday through Friday
6:00 A.M. through 10:00 P.M.

Over 240,000 Negroes in Metropolitan Birmingham will spend \$248,000,000.00 for retail merchandise this year!

IF IT'S FIRST IN SALES IN BIRMINGHAM IT'S ADVERTISED ON

W B C O

TIP TOP Bread
DUNCAN HINES Cake Mix
PET Canned Milk
COMET Rice
ZEIGLER'S Bacon, Sausage,
Coneys
ALAGA Syrup
RED DIAMOND Coffee
COCA COLA, Soft Drinks
FRIGIDAIRE Refrigerators
MAYTAG Washers
CHEVROLET Automobiles
CAMEL Cigarettes

BIRMINGHAM'S
ONLY FULL TIME
NEGRO STATION

W B C O

NIGHT AND DAY
Birmingham and
Bessemer, Alabama

J. E. Lanier, President
Eugene P. Weil, Sales Manager

National Representative—Forjoe and Company
Southern Representative—Dora-Clayton, Inc.

air advertisers are using Negro Radio. Today, the top-rated disk jockey, gospel and spiritual music, newscasts and other shows feature schedules from over 100 major clients.

In a number of product categories, definite radio rivalries have sprung up between leading advertisers anxious to hold or increase their share of the U.S. Negro market.

The biggest brands of canned milk, for example—Pet Milk, Carnation, Borden's are now fighting it out in many markets via Negro-appeal radio. For the most part, this ad battle was

triggered by Pet Milk's cosponsorship of the first multi-market Negro program, *Ruby Valentine*, on the NNN.

Among the country's leading cigarette brands, similar rivalries have started. Lucky Strike, to match Philip Morris' expenditures on the NNN, has stepped up its Negro print media schedules and is considering a major move into Negro Radio. R. J. Reynolds (Camels) and U.S. Tobacco (Sano, Encore) are also "regulars" in the lists of long-term Negro air advertisers.

Automakers like Ford, Buick, Oldsmobile, Hudson, Nash and—note this

—Cadillac are involved in direct Negro radio competition, or are participants in dealer co-op spending that lands, in part, in Negro radio. Drug brands are becoming fiercely competitive; big rivalries include those between firms like Ex-Lax, Feen-a-Mint, SSS Tonic, Bromo-Quinine and BC. Hair tonics, like Wildroot, Royal Crown and others are stepping up their spending in Negro Radio. Soap firms, like Colgate (for Blue Super Suds Detergent), are beginning to test Negro Radio campaigns, and may increase their expenditures to meet competition.

These rivalries, many optimistic Negro Radio broadcasters feel, are only the beginning. More firms are likely to join if rivals threaten to cut deeply into a share of the U.S. Negro market.

More local shows: The amount of time that stations devote to local Negro-slanted programs is steadily increasing. SPONSOR's checkup of Negro Radio outlets shows, Apart from the handful of 100% Negro-programmed outlets a couple of seasons ago, the average station beaming programs toward Negro ears was devoting around 10% of its airtime to this field.

Today, the situation—according to SPONSOR's cross-section checkup—looks like this:

1. *Independent stations:* With no non-Negro network shows to displace, independent stations have naturally been able to add Negro programs at a faster rate than the affiliates of the major webs who also program for Negroes. SPONSOR estimates that the average independent station (including NNN outlets) airing shows specifically slanted to Negroes now devotes 37.8% of its program time to Negro programming. Independents represent about two-thirds of all Negro-appeal outlets.

2. *Network affiliates:* Although some network affiliates will run as high as 27% in devoting a portion of their schedules to Negro shows, as in the case of CBS Radio affiliate WSSB in Durham, N.C., most network outlets run around 10% or less. The average for network affiliates: 8.3%.

3. *Industry average:* Putting all the

AT LAST!

CINCINNATI has its own all-Negro-programmed radio station

WCIN

1000 WATTS - 1480 KC

whatever your
product...
whatever your
budget...
WCIN will
tailor a
promotion
to assure
your share
of this
\$150 MILLION
NEGRO MARKET

Yes, it's new . . . and a sister station to those two fabulously successful all-negro-programmed stations, WMBM, Miami and WLW, Louisville! (See their ads in this issue.) Call our reps for success stories. One look and you'll know . . . the way to Cincinnati's 225,000 Negroes is through WCIN, for it's built on a sound foundation of past successes in two of America's most profitable markets!

CINCINNATI'S NEW
ALL-NEGRO PROGRAMMED
WCIN
A Rounsville Station

National Reps: Forjoe and Company
Southeast: Dora-Clayton Agency, Inc.

NOW UNDER CONSTRUCTION . . . WCIN-TV!

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



figures together, the average for the 400-odd stations programing for Negroes comes to 28.4%. This means that about one out of four program hours, on the average, aired by 15% of all U.S. radio stations, is now slanted at Negro audiences.

Naturally, more shows mean more Negroes reached, as new time slots are opened to Negro programing.

But existing Negro shows are constantly gaining in audience, according to radio research. Pulse, Inc.—which now issues regular "Negro Radio Pulse" studies covering Negro homes in 25 major markets—told SPONSOR:

Between last season and this season, Negro Radio shows in cities like New York, Atlanta, Birmingham, Philadelphia, Los Angeles and Washington have increased their ratings "anywhere from 8 to 15%" on an all-home basis in the markets as a whole.

On a Negro-homes-only basis, the steady growth in ratings is even more striking. According to recent Pulse studies in the same cities, program ratings of Negro shows in Negro homes have gone up "from 10 to 50%" since last season.

Tv competition: In an era where many radio outlets have lost audiences to television, it's only natural that an adman, confronted with the figures of Negro Radio audience growth, should ask himself, "Don't Negroes watch television?"

Much of the answer lies in the facts of Negro ownership of broadcast receivers. SPONSOR asked stations to submit radio and tv penetration figures for their areas, which most stations did.

This was the pattern:

1. U.S. Negro radio ownership: Slightly over 90%.

2. U.S. Negro television ownership: 27.2%.

(Note: This figure corresponds fairly well with an NBC TV study, "Daytime Tv's Profile," made last year, in which NBC TV researchers found by checking major markets that 61% of white women had tv sets in their homes while only 36% of Negro women had video sets. SPONSOR's figure is lower primarily because it included the tv saturation of small Southern tv markets which have only recently gotten tv. Growth rate of tv in Negro homes, networks have learned, invariably lags behind that in white homes.)

Northern Negro markets, as you might expect, have high tv penetration

rates in Negro households. Sample estimates: New York—75%; Philadelphia—75%; Pittsburgh—78%; Boston—61%; San Francisco—60%. As you travel further South, the figure starts to drop, as in the case of cities like Charlotte (52%), Norfolk (30%) and Miami (40%). In the small Southern markets, it virtually hits bottom, as in the case of Hattiesburg, Miss. (1%) and Alexandria, La. (4%).

Radio averages, on the other hand, are consistently in the 80's and 90's.

But a lower tv penetration figure is not the only answer.

As Robert Lyons, manager of Negro-programmed WRAP in Norfolk, a market where more than a half-million well-paid Negroes live within range of the station, told SPONSOR:

"Television has not penetrated the Negro audience to the same degree as it has the white audience. This is not due to lower buying power but to the fact that a Negro seeking entertainment is more apt to find it in listening to a program of specific Negro interest than in viewing a television program composed of white actors dealing with a white family situation. ★★★



Here's the key
to the great
**\$100 MILLION
NEGRO MARKET**
on Florida's
Gold Coast!

Clear channel coverage from West Palm to Key West . . . from Nassau to the Gulf Coast! It's a 100-million-dollar Negro market, and WMBM all-negro programming, plus top all-negro personalities consistently deliver the goods! They'll deliver your goods to this profitable market of 190,000 Negroes with sound advertising and merchandising techniques; and they'll do it most economically! See our Reps for the complete story.

*Get complete coverage with Miami's
all-negro-programmed*

WMBM

1000 watts

800 kilocycles

**ACTUAL
RESULTS:
ALMOST
FANTASTIC!**

Many "Per Inquiry" merchandisers have bought WMBM on a straight time-buy basis (P.I.s are not accepted) . . . and have found their cost-per-sale over WMBM actually less than average P.I. cost. That's ample proof of power!

NATIONAL REPS: FORJOE AND COMPANY
SOUTHEAST: DORA-CLAYTON AGENCY, INC.

A Rounsville Station

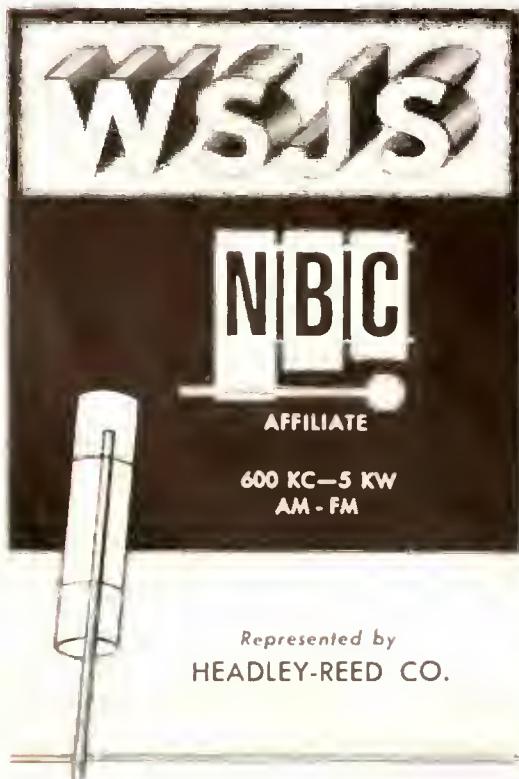


RICH, GROWING NORTH CAROLINA MARKET

BETTER . . . coverage
than ever before is yours with
RADIO in the

15-county Winston-Salem NORTH CAROLINA Market

BEST . . . buy morning,
afternoon and evening is



Newsmakers in advertising



Terry Cunningham, director of advertising and sales promotion, Sylvania Electric Products, recently announced J. Walter Thompson will be handling the firm's account. Sylvania, which has sponsored *Beat the Clock* for the past four years (CBS TV, Saturdays, 7:30-8:00 p.m.), spends about one-third of its ad budget on tv. Cunningham, who believes in establishing program identity through "sticking with one program over a period of time," anticipates no immediate change in the firm's tv lineup. Former agencies: Cecil & Presbrey; Durstine.

Edward P. Shurick has been appointed national director of station relations for CBS TV. He'll report to H. V. Akerberg, v.p. in charge of station relations. Shurick, a veteran of 22 years in the broadcasting business, has been with CBS since March 1950, was manager of network sales development from July 1952 until the present. Shurick, 41, makes his home on a Connecticut farm with his wife and four children. He is the author of a book on broadcasting's history entitled, *The First Quarter Century of American Broadcasting*, published 1946.

Kenneth W. Bilby has been appointed v.p. in charge of pub. rel. at NBC. He will report to Robert W. Sarnoff, exec. v.p. For the past three years Bilby has been connected with Carl Byoir & Assoc., pub. rel. counsel to RCA. A graduate of U. of Alabama, his working career began when he joined the N.Y. Herald-Tribune as copy boy. He became a general news reporter in 1939. Appointed as NBC v.p. along with Bilby were Davidson Taylor, v.p. in charge of public affairs; Richard A. R. Pinkham, v.p. in charge of participating programs.

Sen. John W. Bricker (R.-Ohio), chairman of the Senate Interstate and Foreign Commerce Committee, has named former FCC Commissioner Robert F. Jones to head an investigation of radio and tv networks. The investigation stems from a bill on network regulation introduced earlier by Bricker. The inquiry is expected to encompass the whole television allocations structure, FCC administration and related subjects. Harry Plotkin, former FCC assistant general counsel, has been named minority counsel for the investigation.

BUY KTVU

"HALF A MILLION WATTS FROM HALF A MILE IN THE SKY"

WITH A

3 MARKET VIEW

1 SACRAMENTO

POPULATION 314,200

2 STOCKTON

POPULATION 230,000

3 MODESTO

POPULATION 143,600

With contiguous counties a market of more than
a million people with over 112,000 UHF homes.

KTVU

36 NBC-TV

Represented by GEORGE P. HOLLINGBERY COMPANY

THE NATION'S MOST POWERFUL TELEVISION STATION

SPONSOR SPEAKS



A federated BAB

Like Gaul, radio business is divided into three parts: network, national spot and local.

Each of these three facets of radio billing present separate problems and demand separate sales and promotion.

The Broadcast Advertising Bureau, the promotion arm of the radio advertising industry, works hard for radio, but principally with respect to local business. Its efforts on behalf of local radio are noteworthy. The steady growth of sales knowhow and billings in the local category must be attributed in substantial measure to BAB.

But national spot and network need the same kind of attention by the radio bureau to sell advertisers and agencies on their qualifications. That the job isn't being done for national spot or network is due to the fact that the BAB isn't set up to do a big job in three separate directions.

So what's the answer?

We think the answer is found in the machinery being developed for the new television bureau (TvB). The TvB, which is the counterpart of BAB for television, is being set up on a federated basis providing separate hard-hitting divisions for local, network

and national spot. Each division will be competitive to the others.

SPONSOR has long been in favor of federated systems for the associations and bureaus of the broadcast advertising industry. As long ago as 6 June 1949, it published its "Blueprint for a Federated NAB" which would have separated tv and radio within NARTB into pinpointed units. Had such a system been adopted the current criticism that NARTB is not giving radio its just due could have been avoided.

SPONSOR urged the establishment of a federated TvB.

A federated plan for BAB, which would give heads of each of the three divisions virtual autonomy, could work well with a board of directors and a top president to administer the bureau, maintain harmony, plan and implement common objectives, make final rulings.

The work of the BAB for local radio is already well defined. A well-organized plan by the network division would do much to erase the dog-eat-dog era of radio networking and bring the nets together on constructive measures such as sound sales practices and a basic network presentation.

In the national spot area advertisers would benefit by basic spot presentations, by a spot statistical headquarters now largely lacking despite the good work of the Spot Representatives Assn. (SRA), by a coordination of rep and station sales facilities to help educate advertisers to radio spot much as the Bureau of Advertising of ANPA has built up to sell advertisers on newspaper space.

The way to get a federated BAB is for stations, who foot 80% of the BAB budget, to write Kevin Sweeney and the BAB Board.

* * *

Tv set count

SPONSOR has been carefully studying

the problem posed for the buyer of television by the absence of an official industry set count. It's long been a SPONSOR belief that publication of unofficial figures by a number of trade-papers, one set of figures often differing with another, represents confusion for the industry. SPONSOR has not wanted to further muddy the waters by bringing out an additional unofficial set count of its own.

Because of the importance to admen of means of estimating sets, however, SPONSOR is studying the possibility of providing its readers with the raw material from which they can more easily make their own set estimates. In a future issue SPONSOR will report its progress in this direction.

Negro Radio's growth

Back when SPONSOR first called the attention of advertisers to Negro Radio five years ago, the medium was a small segment of the industry (See "The Forgotten 15,000,000," 10 October 1949). Today there are over 400 U. S. outlets which program an average of 28% of their hours for Negro listeners. Negro Radio has grown rapidly in keeping with advertiser acceptance of specialized programming.

Negro Radio pays out for the advertiser because it gives him impact on the Negro consumer that can't be equaled by media aimed at the general U. S. audience. You are tying in with tremendous psychological forces when you ride the Negro airwaves. Instead of selling from the outside looking in, your message is coming from within the community. The approach has proved effective for a growing list of national and regional clients.

The special section on Negro Radio starting this issue on page 47, is SPONSOR's third section on the subject.

Applause

Joe Csida: Columnist

Though he is engaged in several lucrative show business enterprises, Joe Csida's first love is tradepaper journalism. He was with *Billboard* for 18 years before he left the editor-in-chief's chair there to set up in talent representation and music publishing. Now he comes back to his typewriter to do a

SPONSOR column called "Sponsor Backstage." It starts this issue and we recommend you get used to turning to it for some lively reading (see page 19).

Joe Csida is one of the most respected reporters who've patrolled the radio-tv-show-business beat. You'll find that he has a knack for getting at the underlying problems of the business and projecting them against his

years of seeing the trends shape up. Joe will specialize in television film, which he has followed closely, and in a variety of the facets of air advertising which tie in with showmanship.

SPONSOR is happy that he's retained a yen for reporting even while busy with his Csida-Grean Associates and two music publishing ventures, Trinity and Towne music.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Beeline listeners in this independent inland market spend over \$3 billion annually at retail, nearly a billion annually for food alone. (Sales Management's 1954 Copyrighted Survey)



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

Radio Station
Representatives

weed and company

New York
Chicago
Detroit
Boston
San Francisco
Atlanta
Hollywood